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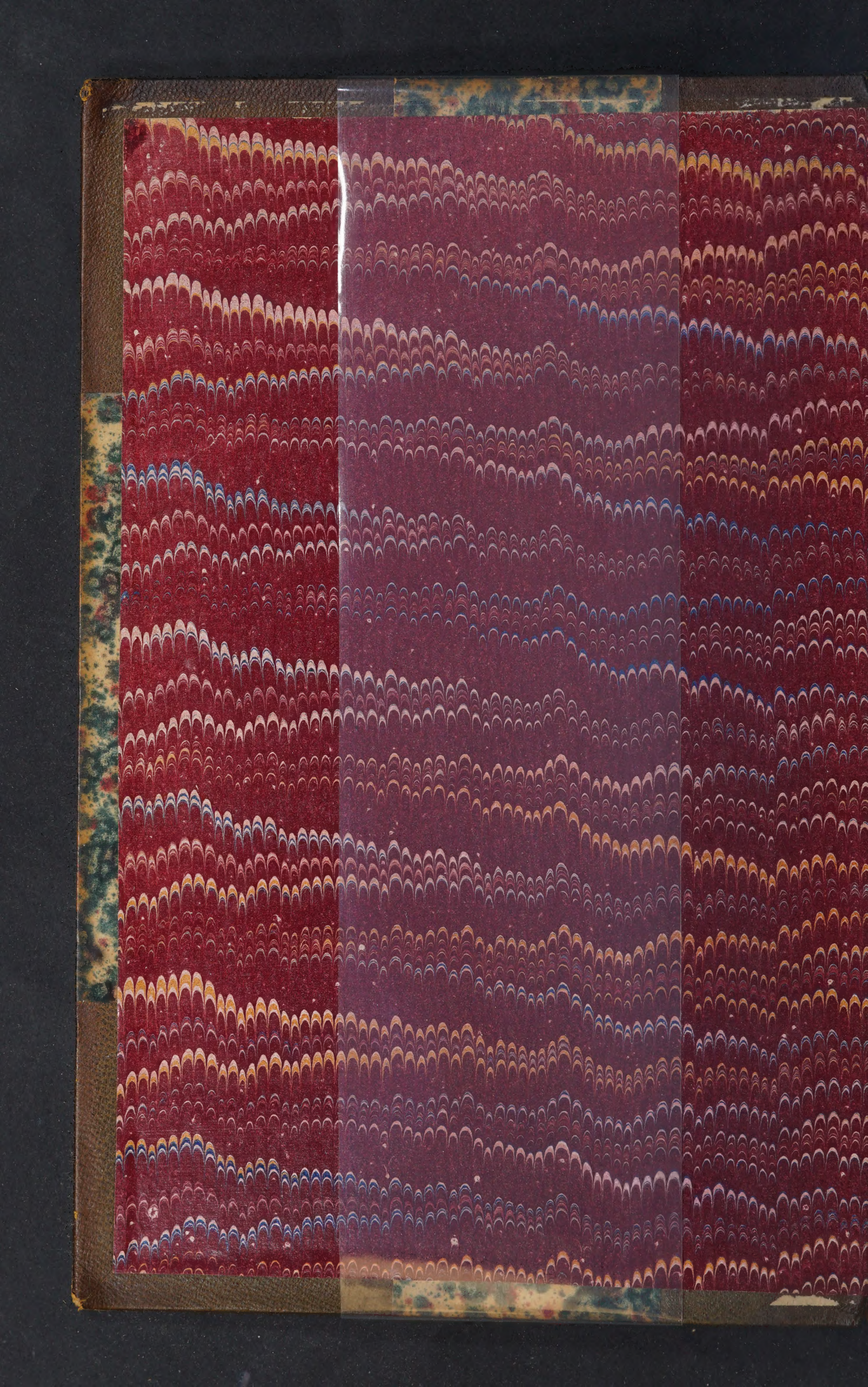

A

BIBLIOGRAPHICAL AND CRITICAL ACCOUNT

OF THE

Rarest Books in the English Language,

ALPHABETICALLY ARRANGED.

A BIBLIOGRAPHICAL AND CRITICAL ACCOUNT OF THE RAREST BOOKS IN THE ENGLISH LANGUAGE

ALPHABETICALLY ARRANGED

WHICH DURING THE LAST FIFTY YEARS HAVE COME UNDER THE OBSERVATION OF

J. PAYNE COLLIER F.S.A.

IN FOUR VOLUMES

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Bibliographical Account

OF

EARLY ENGLISH LITERATURE.

NASH, THOMAS. — The Anatomie of Absurditie: Contayning a breefe confutation of the slender imputed prayses to feminine perfection, with a short description of the severall practises of youth, and sundry follies of our licentious times. No lesse pleasant to be read, then profitable to be remembred, especially by those who live more licentiously, or addicted to a more nyce stoycall austeritie. Compiled by T. Nashe. *Ita diligendi sunt homines, ut eorum non diligamus errores.* — At London, Printed by J. Charlewood for Thomas Hacket, and are to be solde at his shop in Lumberd street, under the signe of the Popes heade. Anno Dom. 1589. 4to. B. L. 23 *leaves.*

Having been born in Nov. 1567, at Lowestoft, Nash,[1] when he wrote this work, one of the most interesting of the many he left

[1] We take the following entries regarding the family of the Rev. William Nash, the father of Thomas Nash, from the Baptismal Register of Lowestoft, Suffolk, as copied by Mr. Peter Cunningham, for Shaksp. Soc. Papers, III. 178.

"Feb. 6. 1561–2. Mary, the daughter of Wyllyam Nayshe, minester.

"June 12. 1563. Nathaniell ye sonn of Wyllyam Nayshe minester and Margaret his wyfe.

behind him, was only in his twenty-second year; but he began authorship two years earlier, when he supplied Robert Greene with an Epistle printed before that popular novelist's "Menaphon," 1587. He continued to live by his wits and by his pen after he quitted St. John's College, Cambridge, and we never hear of him but in his capacity of an author, and as the companion of the free-living young men of his day. When he wanted money, as was often the case, he usually resorted to his standish.[1] His

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"Aug. 17. 1567. Israell, ye sonn of Wyllyam Nayshe minester and Margret his wyfe.

"Nov. (no day) 1567. Thomas the sonn of Wyllam Nayshe minester and Margaret his W.

"May 26. 1570. Martha, the daughter of Wyllyam Nayshe preacher and Margaret his wife.

"April 13. 1572. Martha the daughter of Wyllyam Nayshe minister and Margaret his W.

"Dec. 6. 1573. Rebeca the daughter of Wyllyam Nayshe minister and Margaret his W."

The father must have been twice married, each time to a lady named Margaret. The first Margaret died and was buried in 1561–2. Israel the second son was buried 7th December, 1565, and Martha the second daughter on 27th April, 1571. A second Martha was buried on 14th August, 1572. The Rev. William Nash came to Lowestoft in 1559, and we do not hear of him there after 1573, when William Bentlye became Vicar. Perhaps he then died, or had only executed the duties of the parish until Bentley was of sufficient age to be instituted to the vicarage. Thomas Nash, our author, having been born in November, 1567, was about three years and a half younger than Shakspeare, to whom we do not recollect that he anywhere even alludes.

[1] When we say that Nash, when he wanted money, "usually resorted to his standish," we ought to bear in mind that he not only wrote upon his own account, but often furnished the young gallants of the day with verses, in which they addressed, flattered, and, of course, pleased their mistresses. He gives evidence to this fact himself, in his "Have with you to Saffron Walden," 1596, sign. E 3 b. "I am faine to let my plow stand still in the midst of a furrow, and follow some of these new-fangled Galiardos and Senior Fantasticos, to whose amorous *villanellos* and *qui passas* I prostitute my pen, in [the hope of gaine." (See this Vol. p. 22.) That is to say, he had neglected his own business in answering Harvey's attacks upon him, in order to write for the young lovers of the day songs and poems for which they paid him. Some of Nash's *villanellos* and *qui*

career was comparatively short, for he was dead in 1601 when Charles Fitzgeoffrey printed the *Cenotaphia* at the end of his *Affaniæ*. As it has been asserted that Nash did not die until 1604, (Dyce's Middleton, V. 562,) we may here quote Fitzgeoffrey's lines, which we have not seen extracted: —

"*Thomæ Nasho.*

"Quùm Mors dictum Jovis imperiale secuta
Vitales *Nashi* extingueret atra faces;
Armatam juveni linguam calamumq. tremendum
(Fulmina bina) priùs insidiosa rapit,
Mox illum aggreditur nudum atq. invadit inermē
Atq. ita de victo vate trophæa refert.
Cui si vel calamus præstò vel lingua fuisset,
Ipsa quidem metuit mors truculenta mori."

The fact, therefore, of the death of Nash before the above was written cannot be disputed.

Nash tells Sir Charles Blunt, afterwards Earl of Devonshire, in the dedication of the work before us, that it was "an embrion of his infancy," meaning, no doubt, that he had begun it some years before he published it. Here, too, we learn a point of his personal history not hitherto touched upon, namely, that "two summers" before he wrote he had been in love, and that he had been jilted by the lady he courted: hence, he avows, that "pensiveness had overtaken him" which he had never overcome, and led him to declare that "constancie will sooner inhabit the body of a Camelion, a Tyger, or a Wolfe than the hart of a Woman." Hence his animosity to the sex in general, displayed without much re-

passas found their way into musical miscellanies, and one or more of them (though it may not be easy to point out which) were printed in Dowland's "Second Booke of Songs and Ayres," folio, 1600. What Nash had done in this way, had been done by others from the time of Gascoigne downwards. The author of "The Forest of Fancy," 1579, tells us that some of the poems there published had been written for persons "who craved his help in that behalf." Marston, in 1598, imputed the same thing to "Roscio the tragedian"; Drayton was avowedly so employed; and Sir John Harington, in one of his epigrams, says that verses had become "such merchantable wares" that "sellers and buyers of sonnets" were then common.

serve in his "Anatomy of Absurdity." At the close of the dedication he very modestly prays Sir C. Blunt to censure of him "as one that dooth partake some parts of a scholar."

The fact is, that he had taken his degree of B. A. in 1586, then travelled in Italy, perhaps to wipe out the impression of his boyish attachment, but had certainly returned to England before Greene produced his "Menaphon" in 1587. It is singular to find Nash in his "Anatomy" ridiculing Greene as the "Homer of Women"; but not surprising that he should fall foul of Lyly's euphuism, and affected allusions, and that he should aim a severe blow at the Puritans, especially at Philip Stubbes and his "Anatomy of Abuses," which had come out in 1583, while Nash was at the University. He says: —

"I leave these in their follie, and hasten to other mens furie, who make the Presse the dunghill, whither they carry all the muck of their melancholicke imaginations, pretending, forsooth, to *anatomize abuses*, and *stub* up sinne by the rootes, when as their waste paper, beeing well viewed, seemes fraught with nought els save dogge daies effects, who, wresting places of Scripture against pride, whoredome, covetousnes, gluttonie and drunkennesse, extend their invectives so farre against the abuse, that almost the thing remaines not whereof they admitte anie lawfull use."

He denounces Stubbes and all his adherents and supporters as "hypocrites," and declares that, however they may appear in public, "in their private chambers they are the expresse imitation of Howleglasse." (See Vol. II. p. 140.)

He afterwards touches upon other points, and laughs at the "babbling ballads and new-found songs and sonnets, which every red-nosed fiddler hath at his fingers' ends," disowns them for poetry, and with excellent judgment adds: "I account of Poetrie, as of a more hidden and divine kinde of Philosophy, enwrapped in blinde Fables and darke stories, wherein the principles of more excellent arts and morall precepts of manners, illustrated with divers examples of other kingdomes and countries, are contained."

At the same time he is hardly sufficiently tolerant of the romance writers of his own and former days, and treats with little respect "Bevis of Hampton, Arthur of the Round Table, Arthur of little Brittaine, Sir Tristram, Huon of Bordeaux, the Squire of

Low Degree, the Four Sons of Aymon, with infinite other" similar works of fiction. In conclusion, he makes a sort of apology to the learned, and even condescends to entreat the "patience of women" for the attacks he had made upon them. The attacks themselves have little novelty.

NASH, THOMAS. — The Returne of the renowned Cavaliero Pasquill of England from the other side of the Seas, and his meeting with Marforius at London upon the Royal Exchange. Where they encounter with a little houshold talke of Martin and Martinisme &c. If my breath be so hote that I burne my mouth, suppose I was Printed by Pepper Allie. Anno Dom: 1589. B. L. 4to. 16 *leaves*.

Thomas Nash obtained the appellation of "Pasquil of England," and, having travelled abroad, as we find by his "Almond for a Parrat" and some of his other works, this tract would seem to have been printed soon after his return to England, when he found the Martin Mar-prelate controversy in full activity. No printer's name was attached to it, because perhaps it was feared it might give offence to persons in authority. Nash promises in it various other pamphlets on the same subject, such as "The Owls' Almanack," "The May-game of Martinisme," and the "Golden Legend of the Lives of the Saints," or the chief supporters of the Martinists, which never appeared, and were probably only threatened. He acknowledges the authorship of "A Counter-cuffe given to Martin Junior," printed in the same year as the tract before us, which is entirely prose. One of the sub-titles of Lyly's "Pappe with an Hatchet" is "a Countrie Cuffe" for "the idiot Martin," but it is not to be confounded with Nash's "Counter-cuffe," which was printed in the same year.

NASH, THOMAS. — The first parte of Pasquils Apologie. Wherein he renders a reason to his friends of his long silence: and gallops the fielde with the Treatise of Reformation lately written by a fugitive John Penrie. — Printed where I was, and where I will bee readie, by the helpe of God and my Muse, to send you the Maygame of Martinisme for an intermedium, betweene the first and seconde part of the Apologie. Anno Dom. 1590. 4to. B. L. 16 *leaves.*

It has been the custom to assign this tract to Nash, but we do not think it in any respect good enough for him, and in some places too serious and scriptural. On sign. B 2 b, we meet with the following mention of John Lyly's "Pap with a Hatchet," which had come out in the year preceding: "I warrant you, the cunning Pap-maker knew what he did, when he made choyse of no other spoone than a hatchet for such a mouth, and no other lace then a halter for such a neck."

On the first page the author speaks as follows: "It is now almost a full yeere since I entered into the lystes against the Faction, promising other Bookes, which I keepe in yet, because the opening of them is such an opening of waters, as will fill the eares of the world with a fearefull roaring." This certainly agrees with Nash's commencement of his attack upon the Puritans sufficiently well, if the matter and manner of the present pamphlet had been more lively, bitter, and satirical. He adds afterwards another point of time in these words: "But seeing sobrietie will doe no good, let them be well assured, that if I catch such a brimse in my pen as I caught the last August, I will never leaue flynging about with them, so long as I finde anie ground to beare me." This and the rest seems written rather by a person who wished to be thought Nash, than by Nash himself. Two pages onwards he mentions, "Percevall the plaine,"[1] which has been supposed to be Nash's first tract on this subject, but which unquestionably he did not write. (See the next article.)

[1] See Vol. I. p. 313, for the review of a tract, by Sir Tho. Elyot, called "Pasquyll the Playne." It was printed in 1540.

Towards the close the author of "the first part of Pasquil's Apology" observes, in reference to his title-page: — "I have now gallopped the fielde to make choyse of the ground where my battle shall be planted. And when I have sent you the Maygame of Martinisme, at the next setting my foote into the styrroppe after it, the signet shall be given, and the field fought." He dates "From my Castell and Collours at London stone, the 2nd of July. Anno 1590."

Nash, Thomas. — Plaine Percevall the Peace-Maker of England. Sweetly indevoring with his blunt persuasions to botch up a reconciliation between Mar-ton and Martother &c. — Printed in Broad-streete at the signe of the Packestaffe. n. d. B. L. 4to. 18 *leaves*.

The authorship of this tract has been assigned to Thomas Nash by Taylor the Water-poet, in his "Tom Nash's Ghost," but certainly without sufficient authority, because in his "Strange Newes," 1592, Nash expressly disowns it, and imputes it to Richard, the brother of Gabriel Harvey, charging that in it Richard Harvey had endeavored "to play the Jack o' both sides twixt Martin and himself." "Plaine Percevall" has no date, but was printed after 1589, as the "Counter-cuffe given to Martin Junior," published in that year, is mentioned in the prefatory matter. At the end are some mock-commendatory verses, one set of which runs thus: —

> "The gay bay Laurell bow that prancks my Cole,
> As speciall forehorse of my beanefed Teeme,
> Take, Percevall, and clap it on thy pole,
> Whose fortops such a branch doth well beseeme.
> If any aske why thou art clad so garish?
> Say, thou art dubd the forehorse of the parish.
> Quoth A. N. Carter."

Gabriel Harvey, in his "Four Letters and Certain Sonnets," 1592, makes a clear allusion to, and nearly a quotation of, the closing couplet: —

"Here Bedlam is, and here a Poet garish,
Gaily bedeck'd, like forehorse of the parish."

A list of "faults escaped" forms the last leaf of the pamphlet.

NASH, THOMAS. — Pierce Penilesse his Supplication to the Divell. Describing the over-spreading of Vice, and the suppression of Vertue. Pleasantly interlac'd with variable delights, and pathetically intermixt with conceipted reproofes. Written by Thomas Nash Gentleman. — London, Imprinted by Richard Jhones, dwelling at the Signe of the Rose and Crowne, nere Holburne Bridge. 1592. 4to. B. L. 42 *leaves.*

This is the first edition of a very notorious tract, and it was published without the author's consent or knowledge. A second impression came out in the same year, which Nash authorized, and which must have appeared after the death of the famous Robert Greene in September, 1592, because that event is alluded to in an introductory "private Epistle of the Author to the Printer." Afterwards Nash speaks with reference to the "Groatsworth of Wit," the tract published by Henry Chettle in 1592 as Greene's work, in which Shakspeare was disparagingly called "the only Shake-scene of a country." He says of it: —

"Other newes I am advertised of, that a scald triviall lying Pamphlet, called *Greens Groats worth of Wit* is given out to be of my doing. God never have care of my soule, but utterly renounce me, if the least word or syllable in it proceeded from my penne, or if I were any way privie to the writing or printing of it."

Nash seems to disbelieve that it was by Greene; but the facts, as declared and maintained by Chettle, were, that Greene wrote the "Groatsworth of Wit" very illegibly in his illness, and that Chettle copied it out and procured it to be printed. It gave great offence to some of the poets and pamphleteers of the day, and among them to Shakspeare, and in the first instance Chettle was generally believed to be the author of it. We have only

his own testimony to the contrary, but we are not disposed to doubt it.

The chief difference between the first surreptitious edition of "Pierce Peniless' Supplication," and the second impression, which Nash supervised, consists in the author's preliminary Epistle to the Printer, Abel Jeffes. It is highly interesting and important, occupying three pages, but the text of the body of the work is the same in both editions; and it is very clear, therefore, that, although Richard Jones had no right to print it, he had obtained a very correct manuscript. Nash mainly complains of the "long-tailed" title containing "a tedious Mountebanks oration to the Reader," and in his own edition he much simplified it, and shortened it as follows: —

"Pierce Pennilesse his Supplication to the Divell. *Barbaria grandis habere nihil.* Written by Tho. Nash, Gent. — London, Printed by Abell Jeffes for John Busbie. 1592." 4to.

The third edition has the same date, and the imprint on the title-page is the only difference, for it there stands, "London, Printed by Abell Jeffes for I. B. 1592." Nash, in his preliminary epistle, also denounced all those who went about offering to the trade in St. Paul's Churchyard a pretended "second part" to his "Pierce Peniless"; but he adds, "I might haps (halfe a yeare hence) write the retourne of the Knight of the Post from Hell, with the Devils answer to the Supplication; but as for a second part of Pierce Pennilesse, it is a most ridiculous rogery."

Such a tract, and with that title, was published several years after the death of Nash, but it is very inferior to what the author of "Pierce Penniless' Supplication" would undoubtedly have made of it.

The plague, or a putrid fever so called, was raging in London at the time, when *three* editions of the work before us were printed in 1592; and in his Epistle to Abel Jeffes, Nash states that he was "the plagues prisoner in the country." The fact was that he was then residing in the house of Sir George Carew at Beddington, near Croydon, where his drama of "Summers last Will and Testament" was acted, most likely, as a private entertainment. When Nash printed his "Terrors of the Night" in 1594,

he acknowledged with gratitude his obligations to the Carew family for the shelter and patronage afforded him.

Nash's reputation was principally founded upon his prose compositions, which are generally written in clear, vigorous, and unaffected English. He has left comparatively little verse behind him, but that little is good of its kind. In the tract before us are two pieces by him, one often quoted, (first in "The Yorkshire Tragedy," attributed to Shakspeare,) beginning "Why is't damnation to despair and die," and the other a sonnet, as may be presumed, upon the Earl of Derby, which expressly mentions Spenser, and has been rarely noticed. Nash objects that "heavenly Spenser," (so he calls him,) in the sonnets appended to his "Fairy Queen," 1590, had "passed unsaluted" one "special pillar of nobility"; and Nash subjoins a sonnet he had himself written "long since." It runs thus: —

"Perusing yesternight with idle eyes
The Fairy Singers stately tuned verse,
And viewing, after Chapmen's wonted guise,
What strange contents the title did rehearse,
I streight leapt over to the latter end,
Where, like the quaint Comædians of our time
That when the play is doone do fal to ryme,
I found short lines to sundry Nobles pen'd;
Whom he as speciall Mirrours singled fourth
To be the Patrons of his Poetry.
I read them all, and reverenc't their worth,
Yet wondred he left out thy memory.
But therefore, gest I, he suppress thy name,
Because few words might not comprise thy fame."

We were formerly of opinion that the unnamed peer, here addressed, was the Earl of Southampton, Shakspeare's patron, whose title is also omitted in the sonnets appended to the "Fairy Queen," but we are now satisfied that Nash alluded to the claims of the Earl of Derby, who died in 1594. Nash dedicated to Lord Southampton his "Life of Jack Wilton," 4to, 1594, where the following passage occurs, referring very modestly to Nash's own merits as a versifier: — "A dere lover and cherisher you are, as well of the lovers of Poetrie, as of Poets themselves. Amongst

their sacred number I dare not ascribe my self, though now and then I speak English:[1] that small braine I have, to no further use I convert, save to be kinde to my friends, and fatall to my enemies. A new braine, a new wit, a new stile, a new soule will I get mee to canonize your name to posteritie, if in this my first attempt I be not taxed of presumption."

Whether this tender of service was accepted does not appear, but the Earl of Southampton well knew how to appreciate the extraordinary talents and learning of such a man as Thomas Nash.

In connection with Nash's "Pierce Penniless," and the tracts that grew out of it, we may notice one of extraordinary rarity, under the title of "Piers Plainnes seaven yeres Prentiship. By H. C. *Nuda Veritas.* — Printed at London by J. Danter for Thomas Gosson, 1595."[2] 4to. It is a disappointing production, for it turns out to be a mere novel, and may have been from the needy pen of Henry Chettle.

NASH, THOMAS. — Strange Newes of the intercepting certaine Letters, and a Convoy of Verses, as they were going Privilie to victuall the Low Countries. *Unda impellitur unda.* By Tho. Nashe Gentleman. — Printed

[1] It is difficult to reconcile Nash's assertion in this piece with the fact. He says to Gabriel Harvey, "I never printed rime in my life, but those verses in the beginning of 'Pierce Pennilesse,' though you have set foorth

> 'The stories quaint of many a doughtie flie
> That read a lecture to the ventrous elfe.'"

The verses of his own that Nash alludes to are, of course, those in "Pierce Penniless," 1592, which begin:—

> "Why is't damnation to dispaire and dye;"

but he quite forgot the sonnet at the end of "Pierce Penniless," where he blames Spenser for omitting the Earl of Derby among the noblemen, &c., to whom he addressed his "Faery Queene" in 1590. He forgot also his own abusive Sonnet to Harvey in 1592.

[2] See this Vol., article PIERCE PLAINNESS, where we have introduced a review of it, and perhaps said more than it is worth.

at London by John Danter, dwelling in Hosier Lane neere Holburne Conduit. 1592. 4to. 46 *leaves*.

This tract is an answer by Nash to Gabriel Harvey's "Four Letters and Certain Sonnets," (see Vol. II. p. 124,) printed in the same year. Other copies of Nash's "Strange Newes" have the title of "The Apologie of Pierce Pennilesse," (that perhaps being considered a more attractive name,) and bear date in 1593. The preliminary matter only (including the dedication and address) was reprinted, the rest being from the identical types as the edition before us.

The dedication is to a person whom Nash styles William Apislapis, probably Beestone, whom he calls, in derision, "the most copious Carminist of our time, and famous persecutor of Priscian." This person was perhaps the father of Christopher Beestone, or Beeston, an actor, and subsequently master of a company of players. On this title-page and others Nash is styled "Gentleman," and to this circumstance he refers in the body of the work, claiming for his family an ancient and reputable origin. In the Shaksp. Soc. Papers, Vol. III. p. 178, is an account of the family of Nash, by which it appears that Thomas was born at Lowestoft, in Suffolk, in 1567, and that he was the son of the Rev. William Nash, who then held the living. The previous history of the family is not known, but they had been resident in Hertfordshire, and came from thence: "my father sprang from the Nashes of Hertfordshire," are the poet's own words.

On sign. L 3. b. Nash quotes (with some careless omissions) Spenser's Sonnet in praise of Harvey, and he ends his reply by one of his own in abuse of him: —

"Were there no warres, poore men should have no peace:
Uncessant warres with waspes and droanes! I crie.
Hee that begins oft knows not how to cease:
They have begun, I'le follow till I die.
Ile heare no truce: wrong gets no grave in mee;
Abuse pell mell encounter with abuse:
Write hee againe, Ile write eternally.
Who feedes revenge hath found an endlesse Muse.
If Death ere made his blacke dart of a pen,
My penne his speciall Baily shall becum.

Somewhat I'le be reputed of mongst men
By striking of this duns or dead or dum:
Awaite, the world, the tragedy of wrath!
What next I paint shall tread no common path.
Aut nunquam tentes, aut perfice.
THO. NASHE."

This contest between Nash and Harvey was continued almost without cessation. After his "Christ's Tears," 1594, (see p. 16,) Nash vigorously renewed the war in 1596, by publishing his "Have with you to Saffron-Walden," which he dedicated to Richard Lichfield, the Barber of Cambridge. Harvey answered it in the name of Lichfield, in a tract called "The Trimming of Thomas Nashe," 4to, 1597; and in both of these productions we have not only coarse abuse, but personal caricatures. Nash first began this species of hostility by inserting in his "Have with you to Saffron-Walden" a woodcut, representing Dr. Gabriel Harvey, although he admits that he has "put him in round hose, that usually weares Venetians."

Nash wrote a play called "The Isle of Dogs," for which he sustained a temporary imprisonment, and Harvey in his retort availed himself of this circumstance to represent Nash in fetters. The design is much inferior to that Nash had given of Harvey, but it is the only resemblance (if such it can be called) that has been preserved of our celebrated prose-satirist. Both were, probably, from pen-and-ink sketches by the authors, but Nash was the better artist. In the end it was ordered that the tracts on both sides should be burned.

NASH, THOMAS. — The Terrors of the night, or a Discourse of Apparitions. *Post Tenebras Dies.* Tho. Nashe. — London, Printed by John Danter for William Jones, and are to be sold at the signe of the Gunne nere Holburne Conduit. 1594. 4to. 31 *leaves.*

If not one of the rarest, this is certainly one of the worst of Nash's productions. He admits himself that his "wits were not half awaked" while he wrote, and that he seemed to dip his

pen in a leaden standish. It is a rambling treatise, in which the writer makes an effort, every now and then, to be lively without success, and it is composed just as if he had been driven by his necessities to write, on the spur of the moment, as much as would make a pamphlet. It is dedicated to Elizabeth Carey, daughter of Sir George Carey, and the following passage deserves quotation from the allusion in it to Daniel's "Delia," (then two years before the world,) as well as from the lofty praise Nash bestows on Lady Pembroke, and the information that she had employed herself in translating Petrarch. He tells "Mistress Elizabeth Carey," —

"Against your perfections no tung can except: miraculous is your wit, and so is acknowledged by the wittiest Poets of our age, who have vowed to enshrine you as their second *Delia*. Temperance her selfe hath not temperater behaviour then you: religious Pietie hath no humbler handmaide that she delights in. A worthie daughter are you of so worthie a Mother, borrowing (as another Phœbe) from her bright sunne-like resplendaunce the orient beames of your radiaunce. Into the Muses societie her selfe she hath lately adopted, and purchast divine Petrarch another monument in England. Ever honored may she be of the royallist breede of wits, whose purse is so open to her poore beadsmen's distresses. Well may I say it, because I have tride it: never liv'd a more magnificent Ladie of her degree on this earth."

To the family of Sir George Carey, or Carew, in particular, Nash avows his pecuniary and other obligations, and it was in their house and for their use that he wrote his drama already mentioned on page 9, and which was not printed until 1600. In the body of this tract he also willingly owns how much he had been indebted to the Governor of the Isle of Wight, the Earl of Southampton, the patron of Shakspeare; and he writes nowhere with more fervor than in praise of the place, and its "illustrious chieftain."

"He that writes this can tell, for he hath never had good voyage in his life but one, and that was to a fortunate and blessed Island, nere those pinacle rockes called the Needles. O! it is a purified continent and a fertil plot, fit to seat another Paradise, where, or in no place, the image of the ancient hospitalitie is to be found. While I live I will praise it for the true magnificence and continued honourable bountie that I saw there. Farre unworthie am I to spend the least breath of commendation in the

extolling so delightful and pleasaunt a Tempe, or once to consecrate my inke with the excellent mention of the thrice noble and illustrious Chiefetaine under whom it is flourishingly governed. * * * Men that have never tasted that full spring of his liberalitie, wherwith (in my forsaken extremities) right graciously he hath deigned to receive and refresh mee, may rashly (at first sight) implead me of flatterie, and not esteeme these my fervent tearmes as the necessarie repaiment of a due debt."

In an address to "Goodman Reader," Nash has an allusion to a publication called "Tarlton's Toys." A tract under this title, by Richard Tarlton, the famous actor, "in English verse," was licensed to R. Jones the bookseller, in 1576. It is more singular that, in the next year, this great comedian's "tragical treatises," in prose and verse, were licensed to Bynneman. Tarlton died on 3d September, 1588.

Nash, Thomas. — Nashes Lenten Stuffe, Containing the Description and first Procreation and Increase of the towne of Great Yarmouth in Norffolke: With a new Play never played before, of the praise of the Red Herring. Fitte of all Clearkes of Noblemens Kitchins to be read: and not unnecessary by all Serving men that have short boord-wages to be remembered. *Famam peto per undas.* — London Printed for N. L. and C. B. &c. 1599. 4to. B. L. 42 *leaves.*

This highly humorous, learned, and very ingenious performance (which must have been written when its author was in high health and spirits) is dedicated by Nash to Humfrey King, a tobacconist, and author of a poem called "An Halfe-penny worth of Wit in a Penny-worth of Paper, or a Hermit's Tale," which Nash mentions in the prefatory epistle to the tract before us, although no earlier edition of it than that of 1613 is known; (see Vol. II. p. 205.) Nash being a native of Lowestoft, on one occasion paid a visit to Yarmouth, and having obtained a loan of money there, he endeavored, as he admits in this tract, to make a due return by praising the herring, the great source of that town's prosperity. He speaks "to his Readers" of his performance in

a very confident vein: — "Every man can say Bee to a Battledore, and write in prayse of Vertue and the Seven Liberall Sciences, thresh corne out of full sheaves, and fetch water out of the Thames; but out of drie stubble to make an after harvest, and a plentifull croppe without sowing, and wring juice out of a flint, thats *Pierce a Gods name*, and the right tricke of a workman." His pamphlet, however, deserves the character; and Taylor, the Water-poet, assigns that merit to it, nearly in the terms of Nash, in his poem called "The Thief." It was probably his success in obtaining a loan of money, that inspired Nash with new life and energy when he was at Yarmouth. Yet it is to be remembered that in 1599 he had not long to live. The cause of his death is unknown.

NASH, THOMAS. — Christs Teares over Jerusalem. Whereunto is annexed a comparative admonition to London. *A Jove Musa.* By Thos. Nash. — At London, Printed by James Roberts and are to be solde by Andrewe Wise at his shop in Paules Church-yard at the signe of the Angel. Anno 1593. 4to. 99 *leaves.*

This is the first edition of the only pious production Nash left behind him. In his fanciful piece of biography, called the "Life of Jack Wilton," 1594, he said that he had there employed his pen "in a clean different vein" from that in which he usually exercised it; but he might certainly have made the same remark upon his "Christ's Tears over Jerusalem," published in the preceding year.

There was another impression of it in 1594, or, more properly speaking, some copies of the impression of 1593 are dated 1594, (without any printer's name,) and have introductory matter entirely different, the main body of the production being, however, identically the same. A few words will explain the reason for the change.

In the address "to the Reader" before his "Christ's Tears" of 1593, Nash made amends to Gabriel Harvey, his antagonist,

for expressions he had used in defending his friend Robert Greene: — "Nothing," said Nash, "is there so much in my vows as to be at peace with all men, and make submissive amends where I have most displeased." Gabriel Harvey, in his "New Letter of notable Contents," dated the 16th of September, 1593, scornfully rejected this apology, which appears to have been offered in all sincerity. Nash therefore recalled, as far as was in his power, the copies of "Christ's Tears" of 1593, to which his "amends" were prefixed; and, reprinting the title-page with the date of 1594, added a long epistle "to the Reader," in which he complained of the unforgiving temper of Harvey, and treated him with that degree of severity which he had courted and merited. This "Epistle" has never been reprinted; and, as it has also escaped the notice of bibliographers, a quotation or two, as far as they relate to the paper-pugnacity of Nash and Harvey, will be acceptable. Nash begins thus: —

"Gentlemen, my former Epistle unto you in this place begun with *Nil nisi flere libet:* now must I, of necessitie, alter that posie, and transpose my complaint to a new tune of *Flendus amor meus est.* The love or pitie I shewed towards mine enemie, of all my ill fortunes, hath most confounded me. The onely refuge which for my abused innocencie is left me is to take unto me the Academicks opinion, who absolutely conclude that nothing is to be affirmed. * * * Religion or conscience hath made me sacrifice my zealous wit to simplicitie, and my devout pen to reproch-full penitence. * * * Whereas I thought to make my foe a bridge of golde, or faire words, to flie by, he hath used it as a high way to invade me. *Hoc pia lingua dedit.* This it is to deale plainly. An extreme gull he is in this age that believes a man for his swearing. Impious Gabriell Harvey, the vowed enemie of all vowes and protestations, plucking on with a slavish privat submission a generall publike reconciliation, hath with a cunning ambuscado of confiscated idle othes, welneare betrayed me to infamie eternall (his owne proper chaire of torment in hell.) I can say no more but the devill and he be no men of their words."

A little farther on he continues: —

"A proverb it is, as stale as sea-biefe, save a thief from the gallows and hee'le be the first to shew thee the way to Saint Gilesesse. Harvey I manifestly saved from the knot under the eare: Verily, he had hanged him selfe had I gone forwards in my vengeance; but, I know not how, upon his prostrate intreatie, I was content to give him a short Psalme of

mercy. Now, for reprieving him when he was ripe for execution, thus he requites me. Sixe and thirty sheets of mustard-pot paper since that hath he published against me. * * * Some few crummes of my booke hath he confuted: all the rest of his invention is nothing but an oxe with a pudding in his bellie. * * * Maister Lillie, poore deceassed Kit Marlow, reverent Doctor Perne, with a hundred other quiet senselesse carcasses before the Conquest departed, in the same worke he hath most notoriously and vilely dealt with; and, to conclude, he hath proved him selfe to be the only Gabriel Grave-digger under heaven."

The pedantic though learned, and self-conceited though clever, Gabriel Harvey had foolishly drawn this flood of ridicule and bitterness upon himself. Nash proceeds: —

"Excuse me, Gentlemen, though I be obstinately bent in this quarrell, for I have tried all wayes with mine adversary. Heretofore I was like a tyrant, which knowes not whether it is better to be feared or loved of his subjects: first, I put my feare in practise, and that housed him for a while: next, into my love and favour I received him, and that puft him up with such arrogance, that he thought him selfe a better mañ then his maister, and was ready to justle me out of all the reputation I had. Let him trust to it, Ile hamper him like a jade, as he is, for this geare, and ride him with a snafle up and downe the whole realme. * * * I have heard there are mad men whipt in Bedlam, and lazie vagabonds in Bridewell; wherefore, me seemeth, there should be no more difference between the displing of this vaine Braggadochio, then the whipping of a mad man or a vagabond."

The above is nearly all that is well worth quoting regarding Harvey and his rejection of the amends Nash was at one time willing to bestow upon his brain-sick, bombastical adversary; and from thence he proceeds to a vindication of his "Life of Jack Wilton," which, being a new style of writing for Nash, was in some important respects a failure. His style was ill-calculated for narrative; and he seems not to have had the faculty, which Deloney possessed in an eminent degree, of constructing a story, and drawing a character. He complains of those who had found fault with his "Jack Wilton," and had unfairly charged him with writing in a boisterous style, and with inventing new words; and in the following paragraph he mentions Spenser, for whom he had great admiration, by name: —

"Madde heads, over a dish of stewed prunes, are terrible mockers: Oh!

but the other pint of wine cuts the throat of Spencer and everie body. To them I discend by the degrees of apologie, who condemne me all to vinegar for my bitternesse. I will be some of their destinies to carrie the vinegar bottle, ere they die, for being so desperate in prejudice. * * * Singular happie are those that are acquainted with the true mixture of Alchimists musicall gold, and can with Platoes Gorgias prove unrighteousnesse true godlinesse with a breath: they shall be provided for sumptuously, when sooth and verity may walke melancholy in Marke Lane. Wise was Saint Thomas, that chose rather to go preach to the Indians then to his owne countrey men. There he might be sure to have gold enough: here is none: some write he was slaine at Malaqua, a province of that country. It is better to be slaine abroad, then live at home without money."

This, in fact, was Nash's excuse for writing "the Life of Jack Wilton": he wanted money, and he was offered that for a tale which he could not get for a tract.

All the three editions of "Christ's Tears," in 1593, 1594, and 1613, were dedicated to the same lady to whom Nash addressed his "Terrors of the Night," Elizabeth Carey. She was authoress of a play under the title of "Mariam the Fair Queen of Jewry," published in the year when the last impression of "Christ's Tears" made its appearance. As an order from authority had been issued in 1599 "that copies of all works connected with the dispute between Nash and Harvey should be taken wherever found, and none of them reprinted," Thomas Thorp, in 1613, did not reprint Nash's Epistle from that which we have above quoted, but prefixed his apology to Harvey, as it had originally appeared just twenty years before.

Such too was precisely the case with the reprint made by Sir Egerton Brydges in 1815. It is true, he mentions the edition of "Christ's Tears" in 1594, which contains Nash's caustic and crushing Epistle, but says no syllable about it, and, it seems, did not know of the existence of a still earlier copy dated 1593.[1]

[1] As a matter of personal interest we may quote what Nash there says of Churchyard, of whom, among others, Gabriel Harvey had fallen foul. Nash thus apostrophizes him:—"Mr. Churchyard, our old quarrel is renewed, when nothing else can be fastened on mee: this letter-leapper upbraideth me with crying you mercie. I cannot tell, but I think you will have a saying to him for it. There's no reason that such a one as he

NASH, THOMAS. — Have with you to Saffron-walden, or Gabriell Harueys Hunt is up. Containing a full An-

should presume to intermeddle in your matters: it cannot be done with any intent but to stirre me up to write against you afresh, which nothing under heaven shall draw mee to doe. I love you unfainedly, and admire your aged Muse, that may well be grandmother to our grand-eloquentest Poets at this present. *Sanctum et venerabile vetus omne Poema.* Shore's Wife is yong, though you be stept in yeares: in her shall you live when you are dead."

Churchyard's "Tragedie of Shore's Wife" had been long before the world, but he "much augmented it with divers new additions" in 1593; and as that impression has recently come into our hands, and as we have said nothing of it elsewhere, we are tempted to make an extract or two from it. The whole is in the popular form adopted in "The Mirror for Magistrates," where every personage tells his own tale. After an introduction, Jane Shore thus proceeds: —

"My selfe for proofe, loe! here I now appeare
In womans weede, with weeping watred eyes,
That bought her youth and her delights full deare,
Whose lewd reproach doth sound unto the skies,
And bids my corse out of the ground to rise,
As one that may no longer hide her face,
But needes must come and shewe her piteous case.

"The sheete of shame wherein I shrowded was
Did move me oft to plaine before this day,
And in mine eares did ring the trompe of brasse
Which is defame, that doth each thing bewray:
Yea, though full dead and low in earth I lay,
I heard the voyce, of mee what people saide;
But then to speake, alas, I was afraide."

Churchyard's main defect is want of originality of thought, mistaking commonplace reflections on morals and men for novelties. He makes Jane Shore thus describe herself: —

"The beaten snow, nor lily of the field
No whiter, sure, then naked necke and hande:
My lookes had force to make a lyon yeeld,
And at my forme in gaze a world would stand.
My body small, framd finely to be spand,
As though dame Kind had sworne, in solemne sort,
To shrowd herselfe in my faire forme and port.

"No part amisse when nature tooke such care
To set me out as nought should be awry,

swere to the eldest sonne of the Halter-maker. Or, Nashe his confutation of the sinfull Doctor. The Mott or Posie, instead of *Omne tulit punctum: Pacis fiducia nunquam.* As much as to say, as I sayd I would speake with him. — Printed at London by John Danter. 1596. 4to. 83 *leaves.*

The course of the quarrel between Nash and Gabriel Harvey appears to have been this. In 1592, Greene, in his "Quip for an upstart Courtier," had called Harvey and his two brothers the sons of a rope-maker at Saffron Walden — as they unquestionably were. In the same year, after Greene's death, Harvey replied in his "Four Letters and certain Sonnets"; and Nash took up the cudgels for his deceased friend in "Strange News," also bearing date in 1592. Harvey returned to the contest in his "Pierce's Supererrogation" of 1593. Nash, with apparent sincerity, offered amends and reconcilement in his "Christ's Tears" of 1593, which Harvey indignantly rejected in his "New Letter of Notable Contents," also of 1593. In 1594 Nash recalled his amends, and renewed the attack in an epistle preceding a reissue of his "Christ's Tears"; and thus matters rested until, in 1596, Harvey being still unforgiving and revengeful, Nash put forth the volume which gives title to the present article. He dedicated it in burlesque to Richard Litchfield, the barber of Trinity College, Cambridge; and in 1597 Harvey answered Nash under the assumed character of the same barber. We have stated these points and dates, in order to render what we are about to offer regarding Nash's "Have with you to Saffron Walden" more intelligible. The reader will thus see in what order it came out, and to what it was meant by its author to be a reply.

To furnish forth (in due proportion rare)
A peece of worke should please a princes eie.
O, would to God that boast might prove a lie!
For pride youth tooke in beauties borrowd trash
Gave age a whippe, and left me in the lash."

In his "Mirror of Man," 1594, Churchyard tells us that he first took up the subject of "Shore's Wife," "almost 50 yeares ago." He ought to have said 30 years ago, in "The Mirror for Magistrates," 1563, fol. clv. *b*

It is written in Nash's usual off-hand and trenchant style, and the long rambling dedication to Litchfield contains the noted passage showing that there was a Latin play upon the history of Richard III. as early as 1596. There, too, we are told of Tarlton, the "Dick of all Dicks," who, coming into a church where the organ was out of repair, proposed to supply the deficiency with his pipe and tabor.

In his address to the Reader, Nash excuses himself for not having answered Harvey earlier, and thus added length to "the lease of his adversary's life." He then explains that he had written his reply in the Italian style, by way of dialogue, the interlocutors being Importunio (grand Consiliadore), Bentivoli Carneades de boone Compagniola, and himself, of whom he generally speaks as Pierce Penniless, though sometimes as Nash, and Tom Nash. Here it is that he charges Polidore Virgil, in the time of Henry VIII., with having "burned all the ancient records of the true beginning of our Isle after he had finished his Chronicle." Nash laughs at Harvey for the length of his preliminary matter, but he does not arrive at the commencement of his own work until sign. D.

Near the opening of the dialogue he accounts for his delay in replying to Harvey's "Pierce's Supererrogation," and "New Letter of notable Contents," by making his friend Importunio vouch that, during the greater part of the interval, "he hath been hatching of nothing but toies for private gentlemen, and neglected the peculiar business of his reputation, that so deeply concerned him, to follow vaine hopes, and had I wist humours about Court, that make him goe in a thredbare cloake, and scarce pay for boat hire." Nash afterwards confirms this statement in his own person, and from his own mouth: "I am faine," he says, "to let my plow stand still in the midst of a furrow, and follow some of these new-fangled *Galiardos* and *Senior Fantasticos*, to whose amorous *Villanellas* and *Quipassas* I prostitute my pen in hope of gaine; but otherwise there is no new fanglenes in mee but povertie, which alone maketh mee so unconstant to my determined studies; nor idlenesse, more then discontented trudging from place to place, too and fro, and prosecuting the meanes to keep me from idlenesse."

This is curious, if only that it affords one more proof, out of numbers that might be adduced, to show the manner in which the young *Innamorati* of that day not unfrequently employed better pens than their own to write their love-verses.

Nash informs us that his "Pierce Penniless's Supplication" had been "maimedly translated into the French tongue," (sign. F,) and that in English "it had passed, at the least, through the pikes of sixe impressions." A page or two afterwards he inserts a woodcut of his antagonist, heading it "The picture of Gabriell Harvey, as he is ready to let fly upon Ajax." He thus drolly introduces it: — "Those that be disposed to take a view of him, ere hee bee come to the full Midsommer Moone, and raging Calentura of his wretchednes, here let them behold his lively counterfet and portraiture; not in the pantofles of his prosperitie, as he was when he libeld against my Lord of Oxford, but in the single-soald pumpes of his adversitie, with his gowne cast off, untrussing and ready to beray himselfe upon the newes of the going in hand of my booke."

Harvey might be a match for Nash in abuse and argument, but he was by no means a match for him in ridicule, and it was such as would pierce the skin of the hardest pachyderm; while thin-skinned Harvey, whose vanity was not less than his violence, smarted under it most severely. All he could do in revenge was, in the character of Litchfield, the barber, similarly to exhibit Nash in fetters, in reference to his imprisonment for a now lost drama called "The Isle of Dogs." The subsequent passage is important, since it shows that in 1596 the boys of St. Paul's School were again in disgrace, and prohibited from acting their usual plays. In connection with them Nash mentions one of Lyly's dramas by name, as if it had been the cause of silencing the young company: — "Troth," says Carneades, "I would hee might for mee (that's all the harme I wish him) for then we neede never wish the Playes of Powles up againe; but if we were wearie with walking, and loth to goe too farre to seeke sport, into the Arches we might step, and heare him plead, which would be a merrier Comedie then ever was old *Mother Bomby*."

On signature I 2 begins a pretended biography of Harvey

under the title of "The life and godly education, from his childhood, of that thrice famous Clarke, and worthie Orator and Poet, Gabriell Harvey," very provoking and ridiculous, but doubtless (to render it more biting) in many places founded on fact. Here, in reference to Richard Harvey, one of the brothers of Gabriel, Nash says: "This is that Dick of whom Kit Marloe was wont to say, that he was an asse good for nothing but to preach of the Iron Age." Some pages on Nash abuses Barnabe Barnes and Anthony Chute, and imputes to the latter a work called "Procris and Cephalus," which was entered by Wolfe on the books of the Stationers' Company in 1593, but, if printed, no copy of it is now known. If we may believe Nash, Chute was also author of a comedy on "the transformation of the King of Trinidadoes two Daughters Panachæa and Tobacco." This too has been lost, although an anonymous narrative poem, in couplets, on the "Metamorphosis of Tobacco," was printed in 1602. In 1596 Chute was dead, and, as Nash asserts, "rotten." John Lyly, we learn on the same authority, was then at work on "the Paradoxe of the Ass," which we might think the very production called "The Nobleness of the Ass," reviewed Vol. I. p. 40, but that it was printed with the date of 1595. It might be a mistake for 1596, or the tract might be antedated.

As Nash's "Have with you," &c. has not been hitherto duly noticed in any bibliographical work, we may here add a brief passage in which he speaks of his father, the clergyman of Lowestoft, whom Harvey had very unfairly dragged into the compass of his attack. "My father," he asserts, "put more good meate in poore mens mouthes, than all the ropes and living is worth his [Harvey's] Father left him, together with his mother and two brothers; and (as another Scholler) he brought me up at S. Johns, where (it is well knowen) I might have been Fellow if I had would."

It must be acknowledged that Nash draws out his reply to Harvey to an unreasonable length, and some letters from Chettle and Thorius (who had been reconciled to Nash and withdrawn from Harvey) might have been omitted. We only add that Messrs. Cooper, in their generally accurate account of Nash (*Ath.*

Cantabr. II. 307), mistakenly assign to him Gabriel Harvey's "New Letter of Notable Contents," 1593. "Plaine Percival," in the same list of works, was, as we have shown, (*ante*, p. 7,) by Richard Harvey. The play of "the Isle of Dogs," which Nash was writing for Henslowe's company in May, 1597, may have been a comedy founded upon his earlier play, for which he had been imprisoned, and to which, on that account, public attention was specially directed. Meres, in his *Palladis Tamia*, 1598, p. 286, laments Nash's misfortune, and terms him "gallant young Juvenal," as Greene had done in his "Groats worth of Wit," 1592, where he finally addressed several of his poetical contemporaries.

Nastagio and Traversari. — A notable Historye of Nastagio and Traversari, no lesse pitiefull then pleasaunt. Translated out of Italian into Englishe verse by C. T.

> S' Amor non puol a un cor ingrato & empio
> Giovanelli timore, e crudel scempio.

Imprinted at Londō in Poules Churchyarde by Thomas Purfoote dwelling at the signe of the Lucrece. Anno 1569. 8vo. B. L. 16 *leaves*.

On page 44 of Vol. II. we have noticed a translation by T. C. from Boccaccio, and here we have another version of a different novel by C. T. This is upon the famous story which Dryden versified under the title of "Theodore and Honoria," here called, as in the original, Nastagio, while the cruel lady with whom he is hopelessly in love is named Traversari from her family appellation. The two poets T. C. and C. T. are not to be confounded, as they have been by some modern bibliographers, and the style of each is essentially different. T. C. may have more force and flourish, but C. T. has more grace and simplicity.

After praying the impartial judgment of the reader, the story commences, Nastagio not being able to make the slightest favorable impression upon Traversari: —

"Muche time in sute he daylie spent,
But yet he could not spede:
To gaine her love was all he cravde,
He askde no other mede.
But dayes and yeares were passde in vaine,
His sute could take no place
To move that ladies stonie heart
To graunt her lover grace."

He retires in despair to Chiassi, but being rich he collected his cheerful friends about him: —

"Nastagio, now well settled there,
Beganne to kepe a porte
More sumptuous farre then ever earste,
And in more noble sorte;
And making many royall feastes
His freindes he did invite,
Now these to dine, now those somtime
To suppe with him at night.
And there he dailye spent the time
In chase of grieslye beastes,
Sometime in Hawking, and somtime
At wittie playe of chestes."

Near this place, in a forest, he has an interview with the spirit of a knight, who had been decreed to hunt, and tear to pieces with his dogs, the ghost of the lady who had rejected him so obstinately during life. This savage scene is repeated every Friday, and in order that his unrelenting mistress may witness this punishment of cruel resistance to love, Nastagio invites the lady Traversari, her father and friends, to dine with him on that day. They come, and the exhibition of the sufferings of the hunted and tortured ghost-lady make so deep an impression upon Traversari, that she at once relents, and sends a messenger to Nastagio that very night, —

"Which prayde him, in her mistress name,
if so his pleasure were,
To come to her; and tould him that
such tidinges he should heare
As well might please his fantasie,
for that she was content
To do his pleasure, and to be
at his commaundement."

Nastagio is, of course, overjoyed, and the marriage between them takes place on the next Saturday. After a description of the ceremony, C. T. adds satirically, —

"But all Ravennian dames, thenceforth,
became so full of dreade,
That alwayes, after that, they were
More conformable then,
And tractable, then ever earst
to do the will of men.
"FINIS."

It is this poem that Warton (H. E. P. iv. 297, edit. 8vo) conjecturally assigns to Christopher Tye, and not "Galesus Cymon and Iphigenia," (see Lowndes, B. M. 225, edit. 1857,) which was its translator's "first fruit." It is just possible that Tye should have Englished the first; but, although in the same measure, the versification has greater ease, if not grace, than any lines that can be selected from Tye's "Acts of the Apostles," which had come out in 1553. Neither is it the least likely that a divine, who had applied himself to a subject so sacred, would, just before his death, have sought a theme in the novels of Boccaccio. We do not therefore for a moment believe that Tye was the translator of either fable. We know of but a single copy of the one or of the other, and we apprehend that the exemplars we have used were the same that were seen by the historian of our early poetry.

Newnham, John. — Newnams Nightcrowe. A Bird that breedeth braules in many Families and Housholdes. Wherein is remembred that kindely and provident regard which Fathers ought to have towards their Sonnes. Together with a disciphring of the injurious dealinges of some younger sorte of stepdames, &c. — London. Printed by John Wolfe. 1590. B. L. 4to. 32 *leaves.*

The following lines are at the back of the title: —

"*The Bookes purpose.*

"For widdowes and elder brothers,
For children that have lost their mothers,

Or be injured by stepdames might;
And Sonnes that lost their births right,
With others needyng restitution,
These finde in me some meete fruition."

The dedication, signed John Newnham, to "Maister Thomas Owen Esquire, one of the Queenes Majesties learned Sergeants at the Lawe," shows that the author, having been severely treated and deprived of his inheritance by means of a stepmother, had written this tract against stepmothers in general. It is divided into two parts, one addressed to Fathers, and the other to Stepdames, and the work displays both anger and learning, but possesses little interest. At the end are three pages of verses, one Latin, and two Latin and English. The Latin are by Ric. Par. and Henr. Seræ, and the English by the author, whose work is so rare that he did not obtain a place in Ritson's *Bibliographica Poetica*. One page of English verses is headed "Momus his malignant objections," and the other "Aunsweres by the Auctor," but they possess no merit of any kind.

With regard to the singular title of the book, it appears from S. Rowland's "Night-raven," 4to, 1618, that that was a term of reproach then often applied by men to women. He says,—

"Therefore kinde-harted men, that women loves,
Tearm them no more *Night-ravens:* they are Doves,
True harted turtles," &c.

By Newnham's production it seems that the word "Night-crow" was similarly employed, a little earlier, as a term of dislike and reproach. He intended it as a generic name for a stepmother, "long withering out a young man's revenue."

News come from Hell.—Newes come from Hell of love unto all her welbeloved frendes, as Usurers, which with other useth Extorsion, pety Brybry, false feloshyp, syr John makshyfte, the Devyls receyver, devouringe the Christian Common welth, makinge of a fewe and destroying of a multitude. Let every man be ware of

these devyllyshe people. — Imprented at London by me wyllyam Copland. 1565. 8vo. 8 *leaves.*

This singular but ill-printed relic has "Finis qd J. E." at the end of it, and it may have been by John Elder, who in 1555 wrote to the Bishop of Caithness a letter "on the arrival, and landynge, and most noble marryage" of Philip and Mary; but that was printed by Waylande, and has nothing, but language, in common with the tract before us.

It is quite new in bibliography,[1] excepting that we find "Newes comme from Hell" entered at Stationers' Hall by W. Copland in 1565. From that day to the present it has never turned up, until the copy we have used was recently discovered. It would afford no information were we to enter into a particular examination of the ill-written contents, but we give the whole of the conclusion as a fair specimen of the rest: —

"S[h]al I tell you the cause of scarsenes of money is? I wyll show you: it is these greate extorcioners, usurers that make it, who some of them have, as I do knowe, lyeng by them, *i. e.* ii C., iiii C. ye, ii or iii M. li. And wyll not put forth one peny, nother by se, nor yet by land, but to the devylles use of usery, and it is these theves that maketh money so scarse.

"Loke on all partes on the other syde of the se, wher theyr quine is moche more baser then it was here, what do they? they do use theyr quynes in byenge and sellyng after a godly use, one of them to helpe another.

"And we do use our quyne one of us to destroye an other therewith.

"This devylles use wyll never be left, onelest the quenes grace, with her noble Counsayll, dothe set forth a commaundement upon payne of death it shal be lefte, for they feare not God.

"To let oute fyve hondred pounde in usury they be redy: but to give fyve pence unto the poore they be unredye.

"Finis qd. J. E."

The type used by William Copland for this tract, as well as for many others, was of the coarsest description; and the style of authorship is throughout such as to adapt it to the humblest capacity

[1] We find an entry regarding it in Lowndes' Bibl. Man. edition 1863, p. 2746, where it is merely called "News from Hell to Usurers, Lond. W. Copland, 1565, 12mo." The size is 8vo.

in the middle of the sixteenth century. William Copland printed no other work with a date so late as the present. John Byddell had printed, as early as 1536, "News out of Hell, a Dialogue between Charon and Zebul, a Devil;" but we only know of it from Ames, no copy being now, we believe, extant. The Rastall mentioned in it as a "waterman" could hardly have been William Rastall the celebrated printer. (Dibdin, *Typ. Ant.* III. 392.)

News from Gravesend. — Newes from Graves-end: sent to Nobody. *Nec Quidquam nec Cuiquam.* — London Printed by T. C. for Thomas Archer, and are to be solde at the long Shop under S. Mildreds Church in the Poultry. 1604. 8vo.

It has been suggested that this humorous, satirical, and eccentric publication might be by Thomas Nash; but that is impossible, seeing that it was written during the Plague of 1602–3, and that Nash was then dead. We believe it likely to have been the production of Dekker, who, having put his name, or initials, to various pieces about the same period, might think it expedient to print "News from Gravesend" anonymously. It is much in his manner, and we know no writer of that day who could make so near an approach to the style of Nash, without its bitterness. All that is certain, however, is, that it could not be by the defunct author of "Pierce Penniless."

"The Epistle Dedicatory" is to "Nicholas Nemo, alias Nobody"; and from it we make the following extract, which those who are acquainted with Dekker's mode of composition will acknowledge to bear a strong resemblance to it: —

"Being in this melancholy contemplation, and having wept a whole ynck-horne full of Verses in bewailing the miseries of the time, on the suddaine I started up, with my teeth bit my writings, because I would eate my words, condemned my penknife to the cutting of powder beefe and brewes, my paper to the drying and inflaming of Tobacco, and my retirements to a more gentlemanlike recreation, viz. Duke Humphries walke in Powles; swearing five or sixe poeticall furious oathes, that the

goosequill should never more gull me to make me shoote paper-bullets into any Stationers shop, or to serve under the weather-beaten colours of Apollo, seeing his pay was no better: yet remembring what a notable fellow thou wert — the onely Atlas that supports the Olympian honor of learning, and (out of the horne of Abundance) a continuall benefactor to all Schollers (thou matchlesse Nobody!) I set up my rest, and vowde to consecrate all my blotting-papers onely to thee: And not content to dignifie thee with that love and honor of my selfe, I sommond all the Rymesters, Play-patchers, Jig-makers, Ballad-mongers, and Pamphlet-stitchers (being the yeomanry of the Company) together with all those whom Theocrytus calls the Muses Byrds (being the Maisters and head-Wardens) and before them made an Encomiasticall Oration in praise of Nobody."

All this is very like Dekker, though it may be, and is, inferior to what Nash might have written. It reminds us of the quiet but rather heavy humor displayed by Sir Edward Dyer (then still living in Winchester House, Southwark) in his prose essay upon "Nothing," which had been printed in 1585. (See *post.*) This rambling style is pursued by the author of "News from Gravesend" for fourteen closely printed pages. "Gravesend," in the title, means the end of the grave, in allusion to the Plague, which had caused the Term (as the writer tells us with humorous detail) to be kept at Winchester. The verse which immediately follows the prose is not equal to it; it is in eight-syllable couplets; and we only select a single specimen, where the author refers to the manner in which some careless persons miraculously escaped infection, while others were dying in heaps: —

"Their nose
Still smelling to the grave, their feete
Still wrapt within a dead mans sheete,
Yet (the sad execution don)
Careless among their canns they run,
And there (in scorne of Death or Fate)
Of the deceast they wildly prate,
Yet snore untoucht, and next day rise
To act in more new Tragedies:
Or (like so many bullets flying)
A thousand here and there being dying,
Deaths Text-bill clapt on every dore,
Crosses on sides, behinde, before,
Yet he (i' th' midst) stands fast. From whence

Comes this? you'le say from Providence.
Tis so; and that's the common Spell
That leads our ignorance (blinde as hell)
And serves but as excuse, to keepe
The soule from search of things more deepe."

The conclusion is not unlike some of the sentiments entertained and expressed by Nash and his early associates, Marlowe and Greene, a sort of infection from which Dekker had shown himself free; and much of the tract before us is of a pious and serious character, befitting the melancholy subject to which it principally relates.

NEWES FROM THE NORTH. — Newes from the North. Otherwise called the Conference between Simon Certain and Pierce Plowman. Faithfully collected and gathered by T. F. Student. *Aut bibe aut abi.* — Printed at London &c. by Edward Allde. 1585. B. L. 4to. 44 *leaves.*

There is reason to believe that the writer of this clever and entertaining production was Francis Thynne, (see THYNNE, *post*,) although he only puts his initials on the title-page, and those reversed. They are also reversed at the end of the dedication to Sir Henry Sidney, which is dated 1579, when indeed the tract first appeared, the present being the second edition. The dedication is followed by two addresses, "to the godly and gentle Reader," and "the Printer to the Reader"; and after these come four pages of commendatory verses by W. M., Anthony Munday, Thomas Procter, and John Peterhouse, with three stanzas headed "The Reporter to his Book."

The body of the work consists mainly of a discussion between Simon Certain, an Innkeeper at Rippon, and Pierce Ploughman, a farmer; but the author (who visited Rippon on his way from Edinburgh to London) sometimes, and especially towards the close, bears his full share in the conversation. T. F. calls himself "Student" on the title-page, and Francis Thynne was a student of Lincoln's Inn, while the debate in "the first book" (for it is

divided into two) relates almost exclusively to proceedings at law, and to the advantages and disadvantages of the expense of suits in courts of justice. This is conducted with great shrewdness and good sense; but the amusing portion of the production is "the second book," in which the author, Simon Certain, and Pierce Ploughman narrate a number of droll tales, and ask a number of strange questions, on the condition that he who acquitted himself best should give the others a breakfast. The Innkeeper's wife is made the judge, and she decides in favor of the author, one of whose tales runs as follows. It will be observed that it contains a very early notice (nowhere quoted) of the Curtain playhouse, and of the building designated as "The Theatre," both of which, in 1579, had been recently constructed.

"There is dwelling in Holbourne (quoth I) and that not very far from the place where I doo lye, a certain man whome I noted this long time to be a man of strange affection; for beeing a man of great wealth, and therfore the meeter for company, yet if any freend or neighbour require him to goe with them to the Tavern, to the Ale house, to the Theater, to the Curtain as they tearm it, or to Paris garden, or any such place of expence, he utterly refuseth, and after their return that willed his company, his maner is to go unto some one of them, desiring him to tel him truely what hee hath spent since his going foorth? which having learned at him, whether it be a grote or sixpence, more or lesse, hee goeth straight unto a cofer that hee hath standing secretly in his Chamber, which hath a Til, in the which Til there is a little clift, at the which clift hee putteth in as much mony as the partie said ye had spent: and this til hee never openeth untill the end of the yeer; so, often times hee findeth therin fortie shillings, oft times three or foure pound or more, and this he taketh and bestoweth upon his poore neighbours, and upon other godly busines imployeth it. And upon the lid of the Chest is written in great Romain letters, Take from thy kinde, and give to the blinde."

Besides the tales, the book contains much that is illustrative of manners both in London and in the country, including the behavior of people at dancing-schools and in gaming-houses, miscalled Ordinaries. The following is one of the questions put by Pierce Ploughman, who had lately come from the metropolis:—

"What is the reason that some Women doo so curle and lay forth their haires?"

"The answere by our Hoste:—for that to be berdlesse is in a man

monstrous, and to be bauld headed in a woman as in a tree never to have leaves, or ground grasse; and therfore, least for want of shewing their haires they might peradventure be suspected to be monsters, they make themselves very monsters in deed."

The volume ends with "the Apologie and Conclusion of the Author," in six six-line stanzas. One of these runs thus:—

> "And namely for the worthy Shire of Kent,
> Famous of olde time for humanitie,
> As is to finde in writing auncient,
> Besides what dayly proofe dooth testifie.
> Sith I was borne in her, me thought, of right
> I ought to bring this matter into light."

Francis Thynne was a Kentish man, educated at Tunbridge, under John Procter; and it is to be remarked that one of the copies of commendatory verses is by Thomas Procter, perhaps son to the master. He was doubtless the same writer who was only coeditor of "the Gorgeous Gallery of Gallant Inventions," in 1578, a point that has hitherto escaped the observation it merits.

Newton, Thomas. — Atropoion Delion, or the Death of Delia. With the Teares of her Funerall. A poeticall, excusive Discourse of our late Eliza. T. N. G. *Quis ejus oblitus.* — Imprinted at London for W. Johnes at the signe of the Gunne near Holborne Conduit. 1603. 8vo. B. L. 8 *leaves.*

Not a very rare book, and we notice it chiefly to correct an error which, from the time of Anthony Wood downwards, has always prevailed regarding it. It certainly is not by the Thomas Newton who usually signed himself "of Cheshire," and who began writing as early as 1575, although it has been invariably assigned to him, last in the new edition of Lowndes' *Bibl. Man.* p. 1676. Our reason for denying this paternity is, that "Atropoion Delion" was evidently written by a young poet; and in an acrostic to Lady Frances Strange, (the dedication is to the

Countess of Derby, who had married Sir Thomas Egerton,) Newton begins, —

> "Fainting with sorrow, this my *youngling Muse*
> Requires as much of you," &c.

No man who had commenced writing verses in 1575 would have pleaded on behalf of his "youngling Muse" in 1603. Thus we are often too apt to speak of books without reading them; and bibliographers, one after another, have taken the word of their predecessors without examination. T. N. G. may unquestionably stand for Thomas Newton, Gentleman; but the names could not be uncommon, and "Atropoion Delion" was probably the earliest effort of its author. It is a very dull performance, in which Castitas, Nymphæ, Heroes, Mundus, Terra, Delos, Tempus, Clotho, Lachesis, Atropos, Natura, &c., make speeches in favor of the dead Queen. We quote the best sonnet in the volume, headed *Vermes Medicis loquens*, the title, however, being its only real novelty: —

> "For what's her body now, whereon such care
> Was still bestow'd in all humilitie?
> Where are her robes? Is not her body bare,
> Respectles in the earth's obscuritie?
> Now, wheres her glory and her Majestie?
> Her triple crowne, her honour, and her traine?
> Are not her riches all in povertie,
> And all her earthly glories past and vaine?
> Now, where are all her cates, her glorious dishes,
> That were by deaths of sundry creatures spread?
> Her fowles, her fat Quadrupidists and fishes,
> Are they not living now your Delia's dead?
> And we, in life too filthy for her tooth,
> Are now in death the next unto her mouth."

Such commonplace rhymes ought not to have been palmed upon Thomas Newton, *Chestershiriensis*. Messrs. Cooper (*Ath. Cantabr.* II. 454), however, repeat erroneously that they are his.

Newton, Thomas. — A Treatise touchyng Dyce-play and prophane Gaming. By Tho. Newton. — Imprinted at London for Abraham Veale. 1586. B. L. 8vo.

We do not find that this tract is mentioned by bibliographers, nor is it in any list of the productions of Thomas Newton, unless it be the tract called by Wood (*Ath. Oxon.* I. 10, edit. Bliss) "Of Christian Friendship," &c.[1] It is not a work of any importance, nor does it give any novel information; but in the subsequent passage the author, or translator, shows himself only a qualified enemy of theatrical performances: —

"Augustine forbiddeth us to bestowe any money for the seeing of Stage Playes and Enterludes; or to give anything unto the Players therin: and yet these kind of persons doe, after a sorte, let out their labour unto us, and their industrie many times is laudable."

His general enmity to profane amusements does not apply to innocent recreations, but he says: —

"I call all those Games and Playes unhonest, unseemely and unlawfull, wherein there is any evill, unhonest, filthie, unchast or unseemely action, practise or pranke, as namely lascivious talke and wanton words, unchast groapings, and ribald handlings, unshamefast gestures and fancieful behaviour. * * * All such Playes, Games and Sports, therefore, wherein there is any maner representation, counterfeiting, imitation, or pronunciation of filthinesse and unchastitie are, as lewd and lascivious, to be utterly condemned and worthily to be banished."

Wood states that the work (if it be the same) was written in Latin by Lamb. Danæus. We have not seen the original.

Newton, Thomas. — The Olde mans Dietarie. A worke no lesse learned then necessary for the preservation of Olde persons in perfect health and soundnesse. Englished out of Latine and now first published by Thomas

[1] This seems more than probable, because part of the title, as we find it in Lowndes' Bibl. Man. edit. 1858, p. 585, is "An Invective against Dice Play and other prophane Games."

Newton. — Imprinted at London for Edward White &c. 1586. B. L. 8vo. 24 *leaves.*

This has been rightly enumerated among the works of Thomas Newton, who dedicates it to "Maister Thomas Egerton," then Solicitor-General, as a Cheshireman by birth and education. It is dated "at Little Ilford in Essex the viij of Januarie 1586," where Newton seems at that date to have practised medicine. He was an eminent Latin versifier, and perhaps owed to Lord Ellesmere his subsequent advancement as Master of the Requests. In three pages to the Reader, Newton mentions two other works by him, namely, "A Direction for the health of Magistrates and Studients, &c.," 1574, and "The Touchstone of Complexions," 1576. At the end, after a new address to the Reader, are four pages entitled "Hippocrates his Oath," regarding the duty of a physician. It seems probable that Newton was a schoolmaster, as well as a physician, at Ilford.

Newton, Thomas. — A notable Historie of the Saracens. Briefly and faithfully descrybing the originall beginning, continuance and successe aswell of the Saracens, as also of Turkes, Souldans, Mamalukes, Assassines, Tartarians and Sophians. With a discourse of their Affaires and Actes from the byrthe of Mahomet their first peevish Prophet and founder for 700 yeeres space. Whereunto is annexed a Compendious Chronycle of all their yeereley exploytes &c. Drawen out of Augustine Curio and sundry other good Authours by Thomas Newton. — Imprinted at London by William How, for Abraham Veale. 1575. 4to. B. L. 153 *leaves.*

This, Thomas Newton's chief production, is by no means a translation, though it may deserve no higher rank than a compilation. On the whole, the work has been well done, and it includes all the knowledge that was then possessed, or perhaps was to be procured, upon the subject of which it treats.

The dedication to Lord Howard of Effingham is dated "At London the xii of May, 1575"; and Newton had probably at this time fixed his abode in the metropolis, though born and educated in Cheshire. After residing both at Oxford and Cambridge, he kept a school at Macclesfield. Phillips (*Theatr. Poet.* 1675) in his loose way asserts that Newton was the author of three tragedies, naming "Thebais," and "the first and second parts of Tamerlane, the great Scythian Emperor," — a statement which, though manifestly incorrect, Sir Egerton Brydges did not contradict in the edition he printed at Canterbury in 1800. The two parts of "Tamburlaine the Great" were by Christopher Marlowe, and Phillips's confused notion on the point must have arisen from having been informed that Newton had written something regarding that hero. What Newton wrote was the following; and as, possibly, it was the source from which Marlowe drew part of his plot, it is the more interesting.

"Tamburlane, Kyng of Scythia, a man of obscure byrthe and pedagrew, grew to such power that he maynteined in his Court, daily attending on him, a thousand and C. C. Horsemen. This Prince invadyng the Turkes dominions in Asia with an innumerable multitude of armed Souldiours, in the confynes of Gallitia and Bithynia, neere to Mount Stella, gave the Turke a sore battaile in the which he slew of them two hundreth thousand. He tooke Bajazeth, the great Turke, prisoner, and kepte him in a Cage, tyed and bounde with golden Chaynes. When so ever he tooke horse he caused the sayde Bajazeth to be brought out of hys Cage, and used his necke as a Styrrope: and in this sorte caryed him throughout all Asia in mockage and derysion. He vanquished the Persians, overcame the Medians, subdued the Armenians, and spoiled all Ægypt. He built a Citie and called it Marchantum, wherein he kept all his prisoners, and enriched the same with the spoyles of all such Cities as he conquered. It is reported in Histories, that in his hoast he had an incredible number of thousands: he used commonly to have xv hundreth thousand under him in Campe. When he cam in sight of his enemies, his custom was to set up three sortes of Pavylions or Tentes: the first was white, signifying thereby to his enemyes, that if at that shew they would yelde, there was hope of grace and mercye at hys handes: the next was redde, whereby he signified bloude and flame: lastly blacke, which betokened utter subversion, and merciless havocke of all things for their contempt." Sign. M. m. iij.

Those who have read Marlowe's two dramas will be aware of

the use he makes of these historical circumstances. Sir Egerton Brydges had evidently not seen the work before us, or he would not have made it a question (page 93) whether the "Summarie or breefe Chronicle of Saracens and Turkes," &c., from "their first peevish Prophet" to the year 1575, formed part of the "Notable Historie"; there could be no doubt about it, for the folios and signatures are continued throughout, and the addition is announced on the title-page. Of course "peevish Prophet" means paltry, contemptible prophet. The rapid progress the Turks had made in Europe, previous to the battle of Lepanto in 1571, gave great attraction to Newton's production. It is written generally in a plain unpretending style, sometimes even with a little admixture of familiar vulgarity, as where he says in one place, that Scanderbeg defeated the Turks at Croia, and "sent them away packing with a flea in the ear."

There is but one piece of verse from beginning to end, and as it was most likely Newton's earliest attempt of the kind, at all events the first that has come down to us, we quote it. It is an Epitaph on Roderick, who was called "the last of the Goths," but the author does not speak very highly of him:—

"Here lyes the Corps of Roderick, late King
Of Gothes, accurst and fraught with furie dire:
Whose sensuall raigne brought dule and deadly sting
To Spanish soyle, because of Julians yre,
Which would not be appeasde till he had wrought
The Toyle of strife, and brought all thinges to nought.

"All mad with rage and spightfull rancours moode,
By devilish fate incensde, Gods heastes despisde,
His faith renounced, religion eke withstoode,
A foe to frindes, his countries wracke devisde:
Unto his Lorde an arrant traytrous Elfe,
A murthrous wight, and cruell toward hymselfe.

"Embrued with guylt for sheading Christen bloud,
Which by his driftes were brought to fatall end;
An Homycide, of mangling butchers broode,
Did ruyne to his native soyle pretend.
His memorie shall dye with men for aye;
His name shall rotte as doth his Corps in clay."

This prophecy cannot be said to have been fulfilled, when, in our own day, a great poet has immortalized that "memory," which, according to Newton, was to "die with men for aye."

Reverting to the question whether Thomas Newton of Chester were the author of "Atropoion Delion," printed on the death of Elizabeth, we may suggest the possibility that the younger Thomas Newton may have been the son of the elder Thomas Newton, who compiled the "History of the Saracens," and other works. It is easy to suppose, however, that there might be two Thomas Newtons living at the same time, and without any relationship between them. To the younger we, of course, would assign "A pleasant new History, or a fragrant Posie made of three Flowers, Rosa, Rosalynd and Rosemary," mentioned by Anthony Wood, and published in 1604. Wood, however, gives it to Thomas Newton of Chester, and all others have taken his word for it, although the elder Newton died in 1607.

New Year's Gift. — A new yeres gift, or an Heavenly Acte of Parliament: Concerning how every true Christian should lyve: made and enacted by our Soveraigne Lorde God, and all the whole Clergie of Heaven consentinge to the same. [Text from Eccles. 6, Make no tarrying, &c.] — Imprinted at London, in Fletestreete, by William How, for Richarde Johnes. Anno 1569. 8vo.

An anonymous piece of pious impiety, in which the forms of passing human laws are supposed to be introduced into "the Parliament of Heaven." The very "Names of the Lordes of this Parliament" sound like a gross mockery, namely: —

"Christe Jesus Vicegerent
James the Apostle, Archbishop of Galacia
John the Evangelist, Lorde Secretarie
Paule, Lorde Chaunceler
Peter, Superviser
David, Ambasadour
Moses, the Speaker of the Parliament."

In "the Prologue," which is, in fact, a dedication to Sir William Garrat, Knight, Richard Jones, the publisher, says, that "the little booke had lately come to his hande by chaunce, without the Auctors name, and seemed to be written longe agone."

In the form of an Act of Parliament it passes the ten Commandments, adding certain provisos; and when they have been gone through, we read as follows: —

"Further be it enacted, our Beatitude shalbe upon all men that shal with a willyng harte do, or consent to observe and do, all that we have commaunded: their catell, their corne, with all other their substance shalbe multiplied and encreased. And contrary, every person or persons that with a grudgynge harte do not, or at the least unto all that wee have commaunded to the uttermost of theyr powers, that then let them be sure that our most godly encrease shalbe withdrawen from them: for cursed shall they be, their corne, their catell, with all other their substance."

No doubt all this was written in pure simplicity. We only wonder that the public authorities allowed it to be printed. Perhaps it was not published, and we never saw nor heard of any other copy than that we have used. It was not entered at Stationers' Hall.

Niccols, Richard. — Expicedium. A Funeral Oration, upon the death of the late deceased Princesse of famous memorye, Elizabeth by the grace of God, Queen of England, France and Ireland. Written: by *Infelice Academico Ignoto.* Wherunto is added, the true order of her Highnes Imperiall Funerall. — London Printed for E. White, dwelling neere the little north doore of Paules Church, at the signe of the Gun. 1603. 4to. 11 *leaves.*

We are here able to add another, and his earliest, work to those hitherto assigned to Richard Niccols. It has always been considered anonymous, nobody knowing to whom the description *Infelice Academico Ignoto* applied. We apply it to Niccols on the strength of a marginal note in an existing copy, dated 4th July, 1604, and subscribed J. B., which is placed opposite the

words we have quoted from the title-page. The tract must have been written before Niccols left Magdalen College, Oxford. He was thus *Academicus*, but why he added *infelice ignoto* to it we can give no information. Perhaps he had been disappointed of some public employment after his return from the Cadiz expedition, and went to the University in despondency. That he was quite a young man when the piece in our hands was written, we can establish by the two following interesting stanzas, and a couplet, from a poem it contains under the title of "A true Subjects sorowe for the losse of her late Soveraigne." Niccols first mentions Spenser, and then Drayton, by their known poetical and pastoral appellations: —

"Wher's Collin Clout or Rowland now become,
That wont to lead our Shepheards in a ring?
Ah, me! the first pale death hath strooken dombe,
The latter none incourageth to sing.
But I unskilfull, a poore Shepheard's lad,
That the hye knowledge onely doe adore,
Would offer more, if I more plenty had,
But comming short of their aboundant store,

"A willing heart, that on thy fame could dwell,
Thus bids Eliza happily farewell."

The above may partly explain how it happened that Drayton (as indeed he was reproached) congratulated James on his accession, but wrote nothing in lamentation of Elizabeth on her decease. Niccols is known to have been an admirer and imitator of Spenser, both in his "Cuckow" and in his "Beggar's Ape," written some years subsequently, (see *post*, pp. 44, 48.) In the tract in our hands he calls himself "a poor Shepherd's lad," as Spenser and Drayton had done before him.

"The Funeral Oration" on the death of the Queen, there headed *Epicedium*, and not *Expicedium*, as on the title-page, begins immediately; for the young Academicus was willing to display his skill in prose as well as in verse. It is a very studied, school-boyish production, full of classical allusions, and it dwells with apparent enthusiasm on the beauty, learning, and chastity of Elizabeth. We are told that

"Her beauty was so great that it was rather envied then equalled,

beloved then praysed, admired then described: her power so great, that whole kingdomes were affrighted at her name, and many rich countries made happy by her protection: her learning so admirable that as from east and west many nations resorted to Rome, * * * so many from all parts repayred to her kingdome, where they were either inchaunted by her beauty, amazed at her greatnes, enriched by her bountie, confirmed by her wisdome, or confounded in their judgments: her chastitie was so great, that the question is whether the conquest of her enemies wrought her more fame, or the continence and government shee had in her selfe more merit."

Such ridiculous extravagance of laudation defeats itself. "A true Subjects Sorowe" opens thus: —

"I joine not handes with sorowe for a while,
To soothe the time, or please the hungrie eares;
Nor do inforce my mercinarie stile:
No feigned livery my Invention weares."

Not long afterwards he proceeds as follows, addressing the female mourners at the tomb: —

"Uppon the Alter place your Virgin spoyles,
And one by one with comelinesse bestowe
Dianaes buskins and her hunting toyles,
Her empty quiver and her stringles bow.

"Let every Virgin offer up a teare,
The richest Incence nature can alowe;
And at her tombe (for ever yeare by yeare)
Pay the oblation of a mayden vowe.

"And the tru'st vestal, the most sacred liver,
That ever harbored an unspotted spirit,
Retaine thy vertues and thy name for ever,
To tell the world thy beautie and thy merrit."

Here we see that Niccols, some years before he wrote what have hitherto been considered his earliest productions, had attained great ease and smoothness of versification. The last nine pages are filled with "The true Order and formall proceeding at the Funerall of the most high, renowned, famous and mightye Princesse, Elizabeth," &c., all which is, most unusually, interspersed with poetry in the midst of the details of the procession. It opens with three six-line stanzas, the first being this: —

"Before thou reade, prepare thine eyes to weepe,
If that thine eyes containe one liquid teare;
Or if thou canst not mourne, fall dead in sleepe,
For naught but death such sorrow can out-weare.
'Twill grieve heereafter soules as yet unborne,
That one soules losse did make so many morne."

It is worthy of remark, in reference to Samuel Daniel's earliest known collection of sonnets addressed to "Delia," and so named, that Niccols, like some others, gives it as the known appellation of Elizabeth. He says at the end: —

"And since that Delia is from hence bereaven,
We have another Sun ordein'd by heaven.
God graunt his virtues may so glorious shine,
That after death he may be crown'd divine!
Amen."

At the close of the tract we have only a formal prayer for James I. — "*Vivat Jacobus: Angliæ, Scotiæ, Franciæ et Hiberniæ Rex.*"

Niccols, Richard. — The Beggers Ape. — London. Printed by B. A. and T. Fawcet for L. Chapman. 1627. 4to. 18 *leaves.*

This production reminds us much of Spenser's "Mother Hubberds Tale," and, perhaps, but for that satirical apologue, "The Beggars Ape" might never have been written. The opening by Niccols is extremely like that of Spenser, and he fixes upon exactly the same season of the year, when, as Spenser says, —

"the hot Syrian Dog on him awayting,
After the chafed Lyons cruell bayting," &c.;

and Niccols, —

"When the fierce Dog of Heaven begun to rise
To bait the Lyon in th' Olympian skies."

Of course the merit of the two poems is not at all equal; and Spenser's Tale, besides, was the original; but Niccols was a considerable master of versification, and his thoughts, if not striking from their novelty, are natural, and happily expressed.

There is no name on the title-page, nor in any other part of the poem, but we know it to have been by Niccols on his own confession. In 1610 he published his continuation of "The Mirror for Magistrates," under the title of a "Winter Nights Vision"; and the first lines of his "Introduction" to it are these: —

"My Muse that mongst meane birds whilome did wave her flaggie wing,
And *Cuckow*-like of Castaes wrongs in rustick tunes did sing,
Now with the mornes cloud-climing Lark must mount a pitch more hie,
And like Joves bird with stedfast lookes outbrave the Sunnes bright eie:
Yea, she that whilome begger-like her *beggers ape* did sing,
Which, injur'd by the guilt of time, to light she durst not bring,
In stately stile, tragedian-like, with sacred furie fed,
Must now record the tragicke deeds of great Heröes dead."

Here we see not only his "Cuckow," but his "Beggars Ape" mentioned by name and avowed. The first was published in 1607 as "by Richardus Niccols"; and we may, we think, presume that his "Beggars Ape" had also been printed about that date, but withdrawn from circulation on account of the offence it could hardly fail to have given, owing to what the author above calls "the guilt of time"; *i. e.*, the vices of the period, and the personal and political application his courageous lines would unquestionably have received. We therefore only know it by the anonymous impression, or reprint, as we imagine, of 1627, when a new king was on the throne, who perhaps would not resent the character of the Lion-King given to his father. It certainly could not, with the Lion's hunting and other propensities, be easily mistaken, nor that of the Elephant for the aged and careful Lord Treasurer Dorset, who died in 1608.

The measure and method adopted by Spenser were also employed by Niccols, and he was further an imitator by a proneness to the introduction of antiquated words and forms. He commences with these couplets: —

"About that Moneth whose name at first begun
From great Augustus, that Romes empire wonne,
When the fierce Dog of Heaven begun to rise,
To baite the Lyon in th' Olympian skies;
Whose hot fire-breathing influence did cracke
With too much heate our aged Grandames backe,

Lapping up rivers with his blaring tongue,
T' allay the thirst which his proud stomacke stung:
Then did each creature languish pant and beate
Under the influence of this horrid heate;
And I, that oft in my low seated cell
Had felt the burning of his fury fell,
Upon a time, Aurora shining faire,
Went forth to take the solace of the aire."

The construction of the fable is inartistic and defective; for while Niccols is walking in the neighborhood of London, overcome by the heat, he takes shelter under some trees. He hears voices not far off, and discovers (without being discovered) that they proceed from a company of beggars, who are resting under the side of a small hill. He creeps quietly towards them, and, keeping a little rising ground between himself and them, overhears an old mendicant tell the tale of an Ape and a Fox, and the tricks and frauds they committed at the Court of the Lion. Now, it is very unlikely that a beggar should have been acquainted with the practices and secrets of palaces, and still more unlikely that he should have been able to narrate them in such language as is put into his mouth. Moreover, the conduct of the characters is often violently inconsistent with their natural habits; and in one place the Ass, who plays a principal part in the commencement of the apologue, is represented as feeding upon

"His Courtly dyet, fraught with many a dish
Of divers kindes of dainty flesh and fish."

Even in the license allowed to this species of writing, the more the habits of the creatures are represented as conformable to their real condition the better; and this is a circumstance to which Niccols has not sufficiently attended. When hungry Bottom is transformed into an Ass (M. N. D., Act IV. sc. 1) he indulges in the gratifying prospect of a bundle of "sweet hay." One of the incidents, which could not have failed to excite the anger of King James, is, that the Lion-King is made to knight the Ass, with corresponding remarks by the author on the facility with which that honor was obtained by fools and rogues. After the Ass has been thus dignified, we are told:—

"For when the doultish beast ycleped was
Through all the Court by name of hight Sir Asse,
Puft up with pride, he thought himselfe to bee
The fairest beast that ever eye did see:
He learned had to praunce with stately pace,
To rayre his Asses head with lofty grace,
And in each point himselfe so high to beare,
As if that he some noble Palfray were:
Which pride of his was laughed so to scorne
Of every beast that knew him to be borne
Of base descent; yet he through want of wit,
Swolne proud by wealth, such folly did commit,
That he their common Gull accounted was,
And bore the title of the *golden Asse*."

Such language would not have been very welcome to King James, who had made so many hundred "beggarly Knights," and who created the order of Baronets for the express purpose of filling his pocket.

The latter half of "The Beggars Ape" aims at higher game, and enters into the field of politics equally offensively; for there we are shown how the poor were oppressed by the rich, and how the innocent, in the persons of the Ox and the Sheep, by the cunning of the Fox and the Ape, were accused of the most heinous crimes against state and government. The false accusations were, however, in the end detected by the Elephant, (as we have said, in all probability meant for Lord Dorset,) who calls upon the Fox to substantiate his charges upon oath:—

"The booke was brought; but, loe! eternall Jove,
Who by his power protecteth from above
The cause of innocence, with dreadfull frowne
From Heav'ns high Pallace cast his count'nance downe,
And as the Fox his oath began to take,
As Jove but stirr'd hee made Olympus shake,
And thundring horribly above the skie,
Through th' ayre he made a sulphurie flash to flie,
Which fell upon the Foxe for his foule sinne."

The Fox is, however, not deservedly destroyed, but his skin is merely singed to the rusty brown it still bears, while the sulphurous smell, living or dead, constantly adhered to it. The Ape was

only driven back to his native woods and wilds; so that it cannot be said that any poetical justice is done to the criminals. The last lines are these: —

> "So did the Beggar bluntly end his Tale;
> In which your pardon I crave, if ought I faile:
> And if in reading beggerly you hold it,
> Dislike it not because a Begger told it."

We have gone the more at large into the contents of this clever, though somewhat inconsistent poem, because we are not aware that it has before been criticised. On the title-page is a large woodcut of a monkey, (not an ape, for it has a long tail,) which, very possibly, the publisher had by him, and thought it would here answer the purpose. It has generally been stated that the late Mr. Heber was the first to discover that "The Beggar's Ape" was by Niccols. It may be so; but our information upon the point, it is only just to say, was derived from the late Thomas Rodd, the learned bookseller, at least forty years ago. We think that Heber, like ourselves, was indebted to Rodd.

Niccols, Richard. — The Cuckow. *At, etiam cubat cuculus: surge amator, i domum.* Richardus Niccols, in Artibus Bac. Oxon. Aulæ Mag. — At London Printed by F. K. and are to be sold by W. C. 1607. 4to. 28 *leaves.*

As far as till now (see p. 41) has been known, this was the author's first production; but he was in his twenty-fourth year, and his work affords proof that he was then a practised versifier. His lines often run with great facility, if not beauty, as may be seen by the following, where he is speaking of the goddess Flora: —

> "Upon the ground, mantled in verdent hew,
> Out of her fruitful lap each day she threw
> The choicest flowers that any curious eye
> In natures garden ever did espie.
> The loftie trees, whose leavie lockes did shake,
> And with the wind did daliance seeme to make,

Shee with sweet breathing blossomes did adorne,
That seem'd to laugh the winter past to scorne;
Who, when mild Zephirus did gently blow,
Delightful odors round about did throw,
While joyous birds beneath the leavie shade
With pleasant singing sweet respondence made
Unto the murmuring streames, that seem'd to play
With silver shels that in their bosom lay."

The couplet, "While joyous birds," &c., was caught from Spenser: —

"The joyous birds shrowded in cheerful shade," &c.
F. Q. Book II. C. 12. St. 71.

In the course of the poem, Niccols has several allusions to Spenser, of whom he was a diligent reader. Malbecco and Helinore are two persons whose names he introduces, and near the end he speaks of "the Bower of Blisse."

As "The Beggar's Ape" was an imitation of Spenser's "Mother Hubberds Tale," so "The Cuckow" was in some respects a more remote imitation of Drayton's "Owl," which had been published in 1604. Niccols was certainly not a poet of original genius; but he had generally good taste, and he understood the use of his mother-tongue. His scholastic attainments were also considerable.

Niccols, Richard. — Londons Artillery, briefly containing the noble practise of that wo[r]thie Societie: With the moderne and ancient martiall exercises, natures of armes, vertue of Magistrates, Antiquitie, Glorie and Chronography of this honourable Cittie. *Præmia virtutis nostræ, non stirpis honores.* By R. N. Oxon. — London, Printed by Thomas Creede, and Bernard Allsopp, for William Welby, and are to be sold at his shop in Paules Church-yard at the signe of the Swan. 1616. 4to. 56 *leaves.*

This is a long and, in the present day, a dull poem, since it was

calculated especially for the time when it was written, which appears to have been after Prince Charles had reviewed the Volunteers of the City of London in what was called the Artillery Ground. It is dedicated to the Lord Mayor for the year, and signed Richard Niccols. A preliminary sonnet to "the Captaines of the late Musters, and to the rest of the Society of London's hopefull Infantrie," is subscribed with the same name, while a second sonnet to "Captain Edmund Panton, the leader of London's hopefull Infantrie," has only the initials R. N. Following a prose address "to the Reader" we have an "Induction," longer than any of the ten "Cantos" into which the poem is divided. The whole of the verse, with the exception of the two sonnets above noticed, is in couplets.

The opening fully confirms the belief that Niccols was also the writer of "The Beggar's Ape," because we there meet with a very similar description of the hot season of summer, the Dog-star pursuing Leo, with the same peculiar epithets applied to the "blaring tongue" that lapped up the rivers, and to the "sky-climbing lark," which roused the author from his slumbers. In his "Beggar's Ape" Niccols imitated Spenser, and here he copied himself.

He enters very tediously and at large into the antiquities, not only of the subject, but of London generally; in his margins, and in his "Illustrations," which follow each Canto, quoting Stow, Camden, Fleming, Holinshed, &c., as they contributed to his purpose. With that purpose we have nothing to do: the time is past when people at all cared about the Artillery Company; and even the ground where troops formerly met and exercised is now abolished. Niccols always writes with remarkable fluency; and, without at all going into his details, we will quote what he ventured to say of the decay of the Navy of England in the middle of the reign of James I. He has been describing the defeat of the Armada, and the spoils snatched from the Spaniards while Elizabeth was on the throne, and fancying himself on the bank of the Thames, near the palace at Greenwich, he asks, —

> "But where are now those many barks become,
> That in this rivers roade could scarce find roome;

Or where great Neptunes sonnes, of whom such store
He did beget upon our fruitfull shore?
Brave wrastlers with the wind, whose skill can save
Themselves from trip of every dangerous wave?
Do they (as some do thinke) each yeare decay
By desperate diving in the Indian sea?
Or doth some greedy-minded Midas touch
Turn them to gold? or doth th' industrious Dutch,
Through our own sloth in this long time of peace,
In naval strength grow out of our decrease?
If one or all of these such ill produce,
Let London seeke redresse for such abuse,
And study to uphold her navall fame
From whence at first she did derive her name,
That so each eye that envies at her good
May feare her navies force on Thames great flood,
That king of rivers, whose rich-arched crowne
Begirts his temples like a stately towne."

The allusion, of course, here is to London Bridge, with its turreted entrances and rows of edifices. As a specimen of Niccols's easy and not ungraceful sonnet-writing, we may extract that addressed to Capt. Panton, who, with all his imputed courage and skill, would have been forgotten, if our poet had not remembered him: —

" Conceit not (worthie Sir) that selfe conceit
Did give my humble Muse aspiring wings
To mount your spheare of Mars: affection great
To your great worth is cause of what she sings.
To you, prime mover of this martiall spheare,
Wherein so many sparkes of hope do shine,
She first doth sing, in hope your gentle eare
Will give free way to these Essayes of mine;
Where, if you finde ought good, or ought amisse,
Will to do well in either I have showne.
If good or bad, or both, I crave but this,
That as you find it, you will make it knowne.
But (gentle Sir) first deigne to reade, then judge,
And what your censure is, I will not grudge."

Here " censure," as then was common, is to be taken in the sense of decision. Niccols's best sonnet is unquestionably that which precedes his " Winter Nights Vision," 1610, by which it

appears that, although entered at Oxford in 1602, being then only eighteen, he had already accompanied the Earl of Nottingham to the attack upon Cadiz in 1597. It would be out of place to insert it here, and it has been reprinted more than once. Niccols was born in London, and he more than once expresses his pride and satisfaction at it.

Nicholas, Thomas. — The Discoverie and Conquest of the Prouinces of Peru, and the Navigation in the South Sea, along that Coast. And also of the ritche Mines of Potosi. — Imprinted at London by Richard Ihones. Febru. 6. 1581. 4to. B. L. 100 *leaves.*

The above is the first title-page of the work, and upon it is a large woodcut of a mountain, a river at its foot, and a town on the banks of that river, with this inscription, "The riche Mines of Potossi." There is a second title-page, surrounded by a border of Moses, David, and satyrs, which runs as follows: —

"The strange and delectable History of the discoverie and Conquest of the Provinces of Peru, in the South Sea. And the notable things which there are found: and also the bloudie civill warres which there happened for government. Written in foure bookes by Augustine Sarate, Auditor for the Emperour his Majestie in the same provinces and firme land. And also of the ritche Mines of Potosi. Translated out of the Spanish tongue by T. Nicholas. — Imprinted at London by Richard Jhones, dwelling over against the Fawlcon, by Holburne bridge. 1581."

It will be seen that the first title-page gives a precise date of publication, viz. "Febru. 6, 1581," and the work had been entered at Stationers' Hall, by Richard Jones, on 23d Jan. 1580–1; the year 1582 would not at that date begin until 26th March. The woodcut on the first title-page, "The riche Mines of Potossi," is repeated at the head of a supplementary chapter — "The discovery of the ritche Mynes of Potosi, and how captaine Caravajal toke it into his power." This chapter follows the body of the book, and is preceded by the word "Finis," repeated at the end of the separate chapter, which fills three more pages,

including "The Table of the Chapters contayned in this present Booke."

This work, in four books, is, in fact, the foundation of all the subsequent histories of the events to which it refers, and the narrative is given with force and simplicity. The characters of the different heroes are clearly and strongly drawn, and there is a long, distinct chapter (9 of Book IV.) on the appearance, conduct, and dispositions of Pizarro and Almagro. The accounts of the execution of Almagro, and of the assassination of Pizarro, are written with much spirit and picturesqueness; and the story of the misfortunes and final death of Atabaliba, the young Peruvian Inca, is very touching. Near the end of the chapter (7 of Book II.) we meet with a remarkable passage, in reference to the fears of the Spaniards, lest the subjects of Atabaliba should attempt his rescue, against the command of their own sovereign. It is of course in the original of Sarate, or Zarate, but Nicholas translated very becomingly.

"I know not for what cause (says the Inca) yee doo judge me for a man of so small judgement, or to thinke that I would goe about to work treason, considering how I am your prisoner, and bound in iron chaines; and also if any of my people should but shew them selves for any such purpose, yee might then, with the least suspetion, strike my head from my shoulders. And if ye thinke that any of my subjectes shoulde come to rescue me against my wil, ye are also deceaved, and know not what obedience my people beareth unto me; for against my will the fowles of the ayre shall not flee, nor the leaves of the trees stirre."

This is surely a striking piece of hyperbole, to show the most implicit obedience of the Peruvians to their monarch. The whole work is rendered with the same care and excellence.

Several woodcuts are inserted in the volume, but, according to the practice of the day, they had doubtless been used for other works. Such was also probably the case with a very spirited battle-piece, stretching across the whole page (margins and all), which is placed on fol. 58 b, and is repeated on fol. 85 b. It is made applicable to the battle of Salinas, in the first instance, and to the battle of Chupas in the second. It looks very like a foreign design.

The work is printed in two different types, perhaps for speed,

and may have been the result of two printers, although the name of Richard Jones only is at the bottom of the title-page.

Nicholas, Thomas. — The Pleasant Historie of the Conquest of the West India, now called new Spaine. Atchieved by the most woorthie Prince Hernando Cortes, Marques of the Valley of Huaxacac, most delectable to reade. Translated out of the Spanish tongue by T. N. Anno 1578. — London, Printed by Thomas Creede. 1596. 4to. B. L.

This impression differs materially in the preliminary matter from the earlier edition, "Imprinted at London by Thomas Bynneman," which has no date, excepting that on the title-page it is said, as above, to have been translated "by T. N. Anno 1578." In the copy before us the dedication to Sir Francis Walsingham, signed Thomas Nicholas, is followed by an address "To the Reader," which is not in the older copy; and that is succeeded by six well-written stanzas headed "Stephan Gosson in praise of the Translator," which are also new here,[1] as well as twelve hexameter and pentameter Latin lines, *In Thomæ Nicholai occidentalem Indiam Stephan Gosson.* Then begins "The Conquest of the West India. The byrth and linage of Hernando Cortez," as in Bynneman's impression, for which we find no entry in the Register of the Stationers' Company. Perhaps it belonged to one of the years the record of which is missing.

The dedication contains an interesting account of an accidental interview between Nicholas and Sarate, or Zarate, whose history of the discovery and conquest of Peru the former translated and printed in 1581. They met, as they were travelling in Spain, on the road from Toledo "toward high Castille," and it was of

[1] We apprehend (though we have not the book now at hand) that Stephen Gosson's verses preceded the earlier as well as the later edition of T. Nicholas's "Conquest of the West India, now called New Spaine." The conclusion, on the next page, founded upon the contrary position, is of course not borne out.

course anterior to 1578, which was the date when Nicholas translated "The Pleasant Historie" before us, from the Spanish of Lopez de Gomara. Here, also, Nicholas tells us that he had been employed on the commercial affairs of "the worshipful Thomas Locke," who was probably related to Michael Locke, (also mentioned by Nicholas,) as Michael was to Henry Locke, or Lok, the poet, (see Vol. II. p. 266.) Whether they were the ancestors of the famous John Locke, and of the present Lord King, is a point not yet, we believe, ascertained.

The main object of Nicholas's address to the Reader is to inform him that Cortes was not the original discoverer of Mexico, or rather of that part of the American continent, but John de Grijalva, who first visited it, not for conquest but for gold, and brought away great riches. The English and Latin applauses of Nicholas by Stephen Gosson are nowhere mentioned, notwithstanding his notoriety. The first stanza is not inapplicable to himself: —

"The Poet which sometimes hath trod awry,
And sung in verse the force of firie loue,
When he beholds his lute with carefull eye,
Thinkes on the dumpes that he was wont to proue.
His groning spright, yprickt with tender ruth,
Calles then to minde the follies of his youth."

It is most probable that in 1596, when this was written, Gosson had been for some time in holy orders, and "called to mind the follies of his youth," which in 1579 and 1580 he had publicly acknowledged. His lines are generally so good and appropriate, that we give place to a couple more stanzas: —

"Loe! here the trumpe of everlasting fame,
That rendes the aire in sunder with his blast,
And throwes abroad the praises of their name,
Which oft in fight have made their foes agast:
Though they be dead, their glory shall remaine
To reare aloft the deeds of haughtie Spaine.

"Loe! here the traveller, whose painfull quill
So lively paints the Spanish Indies out,
That English Gentlemen may view at will
The manly prowesse of that gallant rout,

And when the Spaniard vaunteth of his gold,
Their owne renowne in him they [may] behold."

We need not wonder at the goodness of Gosson's lines, since Wood (*Ath. Oxon.* I. 675) and Meres tell us that he had been the rival of Sidney and Spenser in pastorals. None of them are extant.

The body of the work is a reprint of the older impression. Both are divided into chapters, of which "a table" is inserted at the end of the volume. The history is brought down to the death of Cortes, in 1547; the whole of it is extremely interesting, though, perhaps, not quite so much so as Zarate's narrative of the Conquest of Peru, of which Nicholas, as already shown, published a translation in 1581, in consequence, perhaps, of the success of this "History of the Conquest of the West India," by Lopez de Gomara. A new edition of the latter being called for in 1596, Creede printed it with some fresh introductory matter, in order to give it greater novelty.

Nicholl, John. — An Houre Glasse of Indian Newes. Or a true and tragicall discourse, shewing the most lamentable miseries and distressed Calamities indured by 67 Englishmen, which were sent for a supply to the planting in Guiana in the yeare 1605. Who not finding the saide place, were for want of victuall, left a shore in Saint Lucia, an Island of Canniballs or Men-eaters in the West-Indyes, under the conduct of Captain Sen-Johns, of all which said number only a 11 are supposed to be still living, whereof 4 are lately returned into England. Written by John Nicholl, one of the aforesaid Company. *Homo es? humani nil a me alienum puta.* — London Printed for Nathaniell Butter, and are to bee solde at his Shop neere Saint Austens Gate. 1607. 4to. B. L. 22 *leaves.*

This full title is preceded by a half-title, headed "An Hower-

Glasse of Indian Newes," with a woodcut below it of a ship under sail, and the signature A. under it.

There are but two copies of this tract known. One of them is in the King's Library of the British Museum, and the other now before us.

It is dedicated by John Nicholl "To the right Worshipfull Sir Thomas Smith, Knight, Governour of the worshipfull companie of Marchants of London, trading the East Indies"; next we have an address "To the Reader," and eight Latin verses signed I. C., and four English ones subscribed H. S. The last are these, though scarcely worth copying: —

"Deare bought, far sought, they say, will Ladies please:
They pleas'd, good manners will that meaner be.
Feare no repulse, O newes from Indian seas!
For man he is not is not mannerly."

After a brief introduction, and a description of the geographical position of Guiana, as "being neare under the Equinoctial line," the writer proceeds in these terms respecting the various voyages thither, beginning with that of Raleigh: —

"The saide Countrey of Guiana was first discovered, or made knowne to our English Nation, as farre as I can learne, about the yeare of our Lord 1594, at the charge and direction principally of Sir Walter Rawleigh: the same againe seconded by himselfe the yeare following: afterward, againe by Captaine Keymish and others, at the charges of the said Sir Walter Rawleigh; it being reputed to bee the chiefest place for Golde Mines in all the West India: but the prosecution therof being left off for a time, by what occasion I know not, it so happened that in the yeare of our Lord 1602, Captaine Charles Leigh made a voyage thither, for the discoverie thereof; and finding fit place for habitation, determined to procure the planting of a Colonie there in the River Wiapica: which said determination at his returne being put in practise, with the furtherance and speciall charge of the worshipfull Knight Sir Olive Leigh, certaine men were sent thither, there to inhabite under the conduct of the aforesaid Captaine Charles Leigh; who remayned there about a yerre and a halfe, where he with manie of his companie dyed. For a supplie unto which companie was another companie sent in the yeare 1605, at the charges of the sayde Sir Olive Leigh, and certaine other adventurers, of which companie my selfe was one, all under the conduct and leading of Captaine Sen-Johns, who being embarked in the Olive Branch of Sir Olive Leigh, whereof was captaine and master, under God, captaine Catlin and Arthur Chambers."

It is useless to follow the author through the various adventures and hardships of himself and his shipmates, which were certainly very great, and described with the vivacity of an eye-witness, especially when assailed by the treacherous Caribees, by whom so many were slain, and the number sixty-seven finally reduced to eleven.

Nicholl returned by way of Spain to England on the 2d February, 1606, having originally sailed on 12th April, 1605.

NICHOLSON, SAMUEL. — Acolastus his After-witte.[1] By S. N. *Semel insanavimus omnes.* — At London Imprinted for John Baylie, and are to be sold at his shop, neere the little North doore of Paules Church. 1600. 4to. 34 *leaves.*

A very rare book in all senses of the word, for it is not only extremely scarce, (we never heard of more than two copies of it,) but it is one of the rarest and most barefaced pieces of plagiarism in our language. The last edition of Lowndes' Bibl. Man. (p. 1687) tells us simply, that it is "remarkable as containing some parallel passages to Shakspeare"; but the fact is that Samuel Nicholson, who put it forth in his own name, has been guilty of the most scandalous literary thefts and unacknowledged appropriations. He might well call it "*after*-wit," inasmuch as it contains the wit of many poets who had gone before him; and the name of Acolastus seems to have been properly chosen, because

[1] It may seem that this production was meant by the author as an experiment to ascertain how much he might steal from contemporary authors with impunity. Among other plagiarisms and parodies we may here notice one that formerly escaped us. It is of the famous line in 3 Henry VI. Act I. sc. 4.

"Oh, tiger's heart, wrapp'd in a woman's hide;"

which Greene parodied in his "Groatsworth of Wit," —

"Oh tiger's heart, wrapp'd in a player's hide;"

and of which Nicholson furnishes the following variation, —

"O woolvish heart, wrapt in a woman's hyde."

he was unpunished for his delinquencies. He has robbed Shakspeare most especially, and the passages Nicholson has inserted as his own are not so much parallel as identical. In many instances he has not attempted disguise, but has impudently claimed credit for what he had as impudently purloined. He may well, in the dedication "to his deare Achates Master Richard Warburton," call his poem "unblushing lines, the first borne of my barren invention," which had been "begotten in my anticke age." What shall we say of the following, but that they are almost the very words of Shakspeare's "Lucrece."

"Guiltie thou art of murther, rape and theft,
Guiltie of bribery and subornation,
Guiltie of treason, perjurie and shift," &c.

What are Shakspeare's lines?

"Guilty thou art of murder and of theft,
Guilty of perjury and subornation,
Guilty of treason, forgery and shift."

All that Nicholson has here done is to use "bribery" for *perjury*, and "perjurie" for *forgery;* every other word in the three lines was stolen. Again he begins a stanza thus: —

"Hence, idle words, servants to shallow braines
Unfruitful sounds, wind-wasting arbitrators."

What is this but what Shakspeare had written, when he makes Lucrece exclaim, —

"Out, idle words, servants to shallow fools,
Unprofitable sounds, weak arbitrators," &c.

And so Nicholson treats many other notorious passages, making us wonder how he could imagine, in regard to a poem which in 1600 had passed through at least three editions, that he should escape detection. We might easily select similar plagiarisms from "Venus and Adonis," as well as from more than one of Shakspeare's plays, though Nicholson did not make quite so free with the latter as he had done with his poems. We will take a single specimen from another poet, in the lines, —

"If on the earth there may be found a Hell,
Within my soule her severall torments dwell."

This is a couplet from so celebrated a production as T. Nash's "Pierce Penniless," 1592, where he exclaims, —

> "Divines and dying men may talke of hell,
> But in my heart her severall torments dwell."

It is hardly worth while to pursue this part of the subject, or indeed to say much regarding a production which contains such proofs of literary dishonesty: it reads exactly as if the writer, for the sake of a joke, were trying an experiment on public credulity; and if we elsewhere find stanzas that run tolerably well, it is impossible to say from whence their excellence may not have been stolen. It is out of the question to give such an unconscionable thief credit for any originality. There is, in fact, no design in Nicholson's "Acolastus": if anything, it may be looked upon as a pastoral discussion between two shepherds, Acolastus and Eugenius, on the subject of love and the falsehood of the female heart. In the course of the debate we meet with the subsequent stanza, which is not amiss in itself, but, while copying it, we feel sure that the simile has been borrowed: —

> "Heart-slaine with lookes I fell upon the ground:
> Her meaning strooke me ere her words were done;
> As weapons meete before they make a sound,
> Or as the deadly bullet of a gunne:
> Yet all my passions had no power to move her,
> But thus she rates me that so much did love her."

In the first five or six pages we detect no material plagiarism, but as the author proceeds he seems to come to the end of his own resources, and then his unavowed obligations begin. It is from near the commencement that we take the following: —

> "In the May moneth of my blooming yeares,
> Living in pleasures, ease and hearts content,
> Now am I forced to lament with teares
> Contempt of dutie, and my time mispent:
> O thou from whom repentant humours grow,
> Raise in mine eyes an everlasting flow!"

It is not easy to make out whether Nicholson, at the time he wrote, was an old or a young man: his subject is sufficiently juvenile, but he more than once speaks of his "anticke age," and perhaps he wrote as an old man what he had felt when a young one.

NIXON, ANTHONY. — The Travels of Three English Brothers.

1 Sir Thomas Sherley
2 Sir Anthony Sherley
3 M. Robert Sherley.

With Sir Thomas Sherley his returne into England this present yeare 1607. — London.

The name and address of the publisher of this unique tract have unfortunately been cut away by a binder, but the date is obvious; and it is not only in the same year, but in the same form as the title-page of Day, Rowley, and Wilkins's play on the same subject, also printed in 1607. It was one of numerous productions on the adventures and return of the three Sherleys, and in truth formed the basis of the drama, which follows the story pretty exactly as Nixon related it. There is, however, one essential difference that deserves to be pointed out, since it clearly evinces the then popular antipathy to Jews, as the representation of their characters had been taken from such performances as Marlowe's "Rich Jew of Malta," and Shakspeare's "Merchant of Venice."

From Nixon's tract it appears, that, when Sir Thomas Sherley was at Constantinople, he was importantly, and most disinterestedly, aided by a Jew. Day and his two coadjutors caught at the hint of introducing a Jew into their play, but directly perverted the truth, and represented the Jew as full of malice and revenge. It better served the purpose of the dramatists to gratify the popular prejudice than to employ the incidents precisely as they had historically occurred, by which Sir Thomas Sherley had been generously laid under most serious obligations.

Nixon dedicates his pamphlet, in his own name at length, to the Earl of Suffolk, who, as Lord Chamberlain, had materially exerted himself in favor of the three brothers Sherley. On the title-page is the woodcut of a ship in full sail. The play, by Day and others, was entered on the Stationers' Registers on 19th June, 1607, and we may feel confident that it had been preceded by the publication of the tract before us. The narrative was evidently not founded upon the play, but the play upon the narrative.

We have first the account of the journey, misfortunes, and imprisonments of Sir Thomas Sherley, and of his final return to England. It is succeeded by the history of the adventures of the two other brothers, Sir Anthony travelling over Europe to excite Christian princes against the Turks, while Robert Sherley remained in Persia, was victorious over her enemies, and finally, as in the drama, married the niece of the Sophy. In all this Nixon speaks as from authority, and in one or more places states that he had been "solemnly instructed" with reference to particular events.

Of the various publications regarding the Sherleys, or Shirleys, this was probably the third. First came out the "True Report of Sir Anthony Shierlies Journey," &c., 1600; secondly, W. Parry's "New and large Discourse," &c., 1601, (see *post*;) thirdly, Nixon's Narrative, 1607; fourthly, Day, Rowley, and Wilkins's play, 1607; fifthly, an anonymous Relation, published by Hodgets in 1607; sixthly, "A true Historical Discourse," 1609; and, seventhly, Sir Anthony Sherley's own "Relation of his Travels into Persia," &c., which was published in 1613. Of this last also an account will be found on a subsequent page, under SHERLEY.

NIXON, ANTHONY. — Great Brittaines Generall Joyes. — Londons Glorious Triumphes. Dedicated to the Immortall memorie of the joyfull Mariage of the two famous and illustrious Princes, Fredericke and Elizabeth. Celebrated the 14 of Februarie, being S. Valentines day. With the Instalment of the sayd potent Prince Fredericke at Windsore, the 7 of Februarie aforesaid. — Imprinted at London for Henry Robertes, and are to be sold by T. P. 1613. 4to. 12 *leaves*.

Of this production we find no mention in any list of Nixon's productions, and the present is the only copy of it we ever saw.

The authorship is ascertained by the dedication, in two six-line stanzas, "To the most learned and compleat Gentleman William

Redman, of great Shelford in the Countie of Cambridge, Esquire," which is subscribed A. N., doubtless the initials of Anthony Nixon, who was a pamphleteer and versifier of this period, and some of whose other tracts are subscribed in the same way: such for instance was the case with his "Dignitie of Man," published in the preceding year. He began writing in 1602, when his allegory "The Christian Navy" appeared, and to which a new and shorter title was prefixed in 1605: it is the only production by Nixon mentioned by Ritson, (Bibl. Poet. 287.) His "Straunge Foot-post" (see the next article) came out in the same year as the poem under notice, and his "Scourge of Corruption" in 1615, after which we hear no more of him.

In the Poet. Decam. I. 302, a singular plagiarism by Nixon from Lodge is pointed out; and in his "Blacke Yeare," 1606 (sign. D), he prints another passage from the same poet, with a few changes, as if it were his own composition. In his "Great Brittaines Generall Ioyes" he seems to have relied on his own powers, but they were small and insufficient for the task he undertook, although he contrived to manufacture some not inharmonious lines, as where, in the first division of his subject, he thus speaks of the delight of all persons at the union between the Palgrave and the Princess Elizabeth: —

"With flowers, therefore, each man strewes the way,
For though this land were often blest of yore,
Yet Hymen makes this his chiefe holy-day,
For that it never was true prov'd before:
Now th' ayre is sweeter farre then the sweet balme;
The earth begins with verdure to be dight,
The Satyrs now doe daunce about the Palme;
All things give perfect signe of their delight."

Consistently with what is said above, the second part of the subject is called "Hymens Holiday," and what is remarkable is, that it is in blank-verse, a style of composition never before, nor afterwards, essayed by this author, as far as we have the means of knowing. He breaks out as follows in one place: —

"Set downe this day in characters of gold,
And marke it with a stone as white as milke:

This cheerefull Wedding day weare Eglantine,
And wreaths of roses, red and white, put on
In honour of this day, you lovely Nymphes;
And Pœans sing, your sweet melodious songs.
Along the chaulky clifts of Albion
Lead all Great Brittaynes Shepheards in a daunce,
Ore hill and dale, and downes, and daisey plottes:
And be this day Great Brittaynes holy-day,
That thus unites the royall hearts and hands
Of these two Princes in Loves holy bandes."

Though writing blank-verse, Nixon could not, every now and then, resist the temptation of a couplet.

The third part of the poem relates to the creation of Prince Frederick Knight of the Garter, on the 7th February preceding his marriage; and here Nixon feigns to have seen a vision while sleeping in the middle of winter in Windsor Park, — rather a cold lodging, it must be admitted. He denies that the Order was instituted by Edward III., in consequence of the finding of a garter dropped by his Queen; but he refers to this false tradition, and adds: —

"But truer farre, that from the Holy Land
This holy Order came; when as a garter high advanst,
And served for an ensign, and was crownd
With victory."

Renown, who is personified, opens a book containing the names of the various Knights in former times; and the author thus takes occasion to refer to the death of Prince Henry, which had occurred only in November preceding: —

"Within the characters of this same booke
I saw a name rejoyced me to see,
Henry, late Prince of Wales: I read it plaine,
And glad I was, that in that Register
That name I found: for now (me thought) I said
Heere vertue doth out live th' arrest of death."

This seems all that is necessary to show the character of the piece; and, but for its rarity, it would hardly have claimed so long a notice.

Nixon, Anthony. — A straunge Foot-Post with a Packet full of strange Petitions. After a long Vacation for a good Terme. — Printed at London by E. A. dwelling neare Christ-Church. 1613. 4to. B. L.

In the preceding article we have briefly mentioned Nixon's "Christian Navy, wherein is playnely described the perfect course to sayle to the haven of Happinesse," 1602. It is rather a dull allegory of human life, but nevertheless it was republished in 1605, when it only bore for title "The Christian Navy. By Anthony Nixon. Imprinted at London. 1605." We mention this circumstance because it has not been elsewhere recorded; and the absence of printer's and publisher's names may show that it was reprinted at the author's risk: he may have been under the usual delusion of thinking such a good speculation. Before we proceed to his "Straunge Foot-post," we may quote the two following stanzas as a fair specimen of his "Christian Navy": they describe the abode of Lechery.

"A gorgeous Isle, an earthly Paradise,
Wherein there wants no kind of pleasant sight,
No glistring show, no costly fine device,
That may increase the travellers delight:
The sight hereof revives the gazers sprite,
Doth please the eye and doth allure the mind
Of men that think safe harbour there to find.

"Of compass large and full of beauty fair,
The sightly shew doth lie before thy face,
Which seems as Nature there had set her chaire,
And chosen that her happy resting place:
From whence there comes a sweete perfuming air
With sundry musick, yielding heavenly sound
That in this place may easily be found."

The above, as far as we know, was Nixon's first work, while that, the title of which stands at the head of the present article, was probably his last but one, and certainly the most amusing production of his not over-scrupulous pen. His address "to the reader" of his "Strange Foot-post" contains nothing, but the body of the tract opens rather prettily: —

"Just about that time of the yeare when the Spring begins to command her handmaide Flora to sticke the bosome of every watry meadow, and sedgie lake with nosegayes of party coloured flowers, having dulled my spirits with serious meditations, and plunged my senses in the quicksands of invention, as well to shake off a sullen melancholy that attended me, as to entertaine some quicke and more publicke recreation, I walked into a neighbouring meade, where it was my chance to light upon an arbor, so privately seated as if Nature had built it a cave or receptacle for solitude."

We need hardly say that in this arbor the author fell asleep and had a dream, in which he fancied that he met with Opinion, "whose cloathes were, for all the world, fashioned like a fantasticall Englishman's, a gallimawfry of most countrie cuts." Here, among others, he sees a variety of petitioners to Fortune, each petitioner having a follower: thus a harlot is followed by a bawd, a spendall by a sergeant, &c. The sixth, out of thirteen petitioners, is a "forlorn Lover," part of whose representation is as follows: —

"Who would trust the wind — a woman's words? who would rely upon a broken reed — a woman's oath? They sigh for them that hate them, and laugh at most that love them. They will have some that will not, and will have few that would faine. Some feeling of their folly had he which, when he beheld his neighbor's wife hang her selfe upon one of the trees in her husbands Orchard, requested a graft of the same tree, to see if it would beare any more of the like fruit. And no light burthen did that passenger account his wife, who, when the rest of the ship were willed to cast all the bag and baggage which did surcharge it overboord, was most willing to hurry his wife into the sea."

This does not run exactly in the style of a petition; but some others are more formal and lengthy, and hardly so amusing. In the end, Fortune makes her answer in six pages of six-line stanzas, under the title of "Prosopopeia," and that part particularly addressed to the Lover is this: —

"Yor are too hot, too eager, and too keene
Gainst those who love so well, the female kind,
Bolting outragious termes, oreclog'd with spleene
From the distracted passions of your minde:
Sincerely vertuous many may be found,
Though some with many vices do abound.

"If one have wrong'd you, wrong not all for one,
Nor dote on her that hath forsaken you:

One precious stone doth cut another stone;
There's plenty yet abroad: goe, get a new.
Seeke with discretion, and doubt not to finde
A constant mate that may content thy minde."

A review of Nixon's "Black Yeare," 1606, may be seen in the Brit. Bibl. II. 553; it contains a mention of Marston's "Dutch Courtesan," which had been printed in the year preceding, and of Dekker and Webster's "Westward Ho!" which did not come from the press until 1607. Neither of these curious allusions seem to have been understood by the reviewer. There, too, we meet with another instance in which Nixon has turned the thoughts of other writers to his own account.

Nobility, Habits of the. — The Habits of the Nobility. 4to. 9 *leaves.*

This is a series of nine engravings, unquestionably by Hollar, but without his name, and without title-page. The above designation was given to them by the first Earl of Bridgewater, in his Lordship's handwriting upon his copy. The plates are without date, but probably all portraits, and executed in the artist's best manner. The first has beneath it "Charles, Prince of Great Britain," afterwards Charles II., and in a preceding line we are informed that the plate represents "the Creation Robe of the Prince of Wales." The second engraving is of the "Duke of Buckingham," in "the Creation Robe of a Duke." The two next in succession are without names, and give "the Creation Robe of a Marquesse," and "the Creation Robe of a Knight of the Garter." Then follows the portrait of "the Lord of Arundell," in "the Creation Robe of an Earle." "The Creation Robe of a Viscount," "the Creation Robe of a Baron," "the Habit of a Judge," and "the Habit of a Bishop," complete the series.

North, Sir Thomas. — The Morall Philosophie of Doni: drawne out of the ancient writers. A worke

first compiled in the Indian tongue, and afterwards reduced into divers other languages: And now lastly englished out of Italian by Sir Thomas North, Knight. — Imprinted at London by Simon Stafford. 1601. B. L. 4to. 98 *leaves.*

There was an edition of this translation as early as 1570, but it does not appear that it underwent a reimpression until 1601. After a brief address "to the Reader," are inserted commendatory verses in Italian, by T. N., and in English, with the same initials, probably those of Thomas Newton. Ritson (Bibl. Poet. 283) has not very charitably suggested that Sir Thomas North might be the author of his own praises. He would hardly have gone the length of the author of the Italian terza rima, —

"Il Northo è, che con suo sublime ingegno,
Fa questo," &c.

He was just as likely to be the writer of a third set of lines of the same kind by E. C., initials it is not easy to assign to any author of that time. The body of the work, consisting of Indian, Persian, and Arabian Apologues, is entirely prose. Sir Thomas North was the celebrated translator of the first English Plutarch, which appeared in 1579, of which Shakspeare made so much use. His version was avowedly from the French of Amyot. See Vol. I. p. 22.

Northbrooke, John. — *Spiritus est vicarius Christi in terra.* A Treatise wherein Dicing, Dauncing, Vaine playes or Enterluds with other idle pastimes, &c. commonly used on the Sabboth day, are reproved by the Authoritie of the word of God and auncient writers. Made Dialoguewise by John Northbrooke Minister and Preacher of the word of God. Cicero de officijs lib. 1, &c. — At London Imprinted by H. Bynneman, for George Byshop. 4to. B. L. 81 *leaves.*

This "Treatise" was entered by G. Bishop at Stationers' Hall, for publication, on 2d December, 1577, and there is little doubt

that it was published early in 1578, as we now calculate the year. It is therefore the first distinct attack upon theatrical representations, preceding that by Gosson (see Vol. II. p. 67) by about six months. This impression, without date, must have been the earliest; but the work, having become popular among the Puritans, was reprinted in 1579, by Thomas Dawson; and Ritson (Bibl. Poet. 288) seems not to have been aware of any previous edition. Northbrooke was a preacher at Bristol, (from whence he dates his dedication to Sir John Young, knight,) and the author of several productions of a religious character.

We may infer that his "Treatise," as far as regards plays and players, was provoked by the very recent construction of the Theatre and Curtain, both of which, on p. 59, he mentions by name, as White had done in his sermon preached in December preceding the registration of the production before us.

Northbrooke was a versifier; and besides several translated scraps in the course of his work, he precedes it by "an admonition to the reader," in which, among other things, he thus breaks out: —

"And as for scorneful Sycophants,
Or Dauncers mates, what so they say,
He needes not care, although they rage:
Let them go packe and trudge away.
These paines he toke for all good men,
For whom he made this little book,
And for all such as mindeful are
For Vertues cause therein to looke."

The work commences with a long dissertation against idleness. It is a dialogue between Youth and Age; and the latter quotes chapter and verse very punctually in the margin. They proceed to consider the effects of "vain plays and interludes," Youth, on p. 57, asking the opinion of Age "as touching playes and players, which are commonly used and much frequented in most places in these dayes, especially here in this noble and honourable citie of London." Age at once declares them "not tolerable nor sufferable in any common weale," and from thence goes at large into the question, with many tedious references and quotations, but with no particular information on the subject, excepting that the

Theatre and Curtain were then both open, "with other such lyke places besides,"— alluding, perhaps, among them to the playhouse which had certainly been constructed at that date in the liberty of Blackfriars. When these are mentioned, Age replies: "I am persuaded that Satan hath not a more speedie way, and fitter schoole, to work and teach his desire to bring men and women into his snare of concupiscence and filthie lustes of wicked whoredome, than those places, and playes, and theatres are. And therefore it is necessarie that those places and players shoulde be forbidden, and dissolved, and put downe by authoritie, as the Brothell houses and Stewes are."

This is followed by the ordinary artillery of citations from St. Chrysostom, St. Ambrose, St. Augustine, &c. The manner in which theatres were then frequented is thus described: "Truly, you may see dayly what multitudes are gathered togither at those Playes, of all sortes, to the great displeasure of almightie God and daunger of their soules." Youth urges that "many times they play histories out of the Scriptures," which rouses the indignation of Age, especially against such people as on this account contended that "playes are as good as sermons." "Many," he adds, "can tarie at a vayne Playe two or three houres, when as they will not abide scarce one houre at a Sermon."

This subject is persevered in as far as p. 76, when we come to "An invective against Dice playing," in the course of which Chaucer and Sebastian Brandt (the last in the English translation) are quoted; and this continues as far as p. 113, when "A treatise against Dauncing" commences and lasts until the end of the book on p. 148. Bynneman's colophon, with his device, two hands holding a cross with a serpent twined upon it, is on the last page.

Norton, Thomas. — To the Quenes Majesties poore deceyved Subjectes of the North Countrey, drawen into rebellion by the Earles of Northumberland and Westmerland. Written by Thomas Norton. Seen and allowed according to the Quenes Injunctions. [Colo-

phon] — Imprinted at London, by Henrie Bynneman, for Lucas Harrison. Anno Domini 1569. 8vo. 28 *leaves.*

This is an important and well-written historical tract, but the general contents of it, and the events to which it relates, are so well known that it is not necessary to enter at all at large into its objects, or into the manner in which those objects are accomplished. It does not so much dwell upon the facts of the case, as it exposes the manner in which the rebels had been deceived by their leaders, the Earls of Northumberland and Westmoreland, and Sir John Swinborne. The last is once mentioned, where Norton draws a sort of parallel between them and Catiline, Lentulus, and Manlius: "Northumberland, Westmerland and Swinborn, like Catiline, Lentulus and Manlius, must erecte a new Triumvirate, to repaire, or new melte and fashion the decayed common weale of England! Forsoth, disordered and ill disposed persons aboute the Queene have marred all;" and so he proceeds with broad and sufficiently intelligible irony, — a dangerous figure sometimes, especially when addressed to the uneducated, who are naturally apt to take things literally. "O, impudent beastes," he goes on just afterwards in very unmistakable terms, "to beare you so in hande! O, deceyved fooles you, to beleue it; but, O mad doltes, so rashly to hazard your possessions, lives, good names, wives, chyldren, haviour, yea, soules and all, upon credit of so false reports!"

"Haviour" seems here an odd word, and possibly we ought to read Saviour, the long *s* having been mistaken for *h*, which in MS. was then, like *s*, carried below the line. The topics throughout are well chosen, and the language striking and forcible, such as was likely to produce its effect upon a crowd; and recollecting the many hundreds, or thousands, of copies that must have been distributed, it is singular that so few are now extant, that for one only the sum of £20 was comparatively recently paid.

Norton argues fiercely and forcibly against the Roman Catholics, and thus touches, not at all tenderly, the very sore place of the marriage of priests, which was one of the strong grounds of complaint against the Reformers: —

"Many of your disordered and evill disposed wives are much agreeved

that Priestes, which were wont to be common, be now made severall: *Hinc illæ lacrimæ:* there is the griefe in deede. And truth it is, and so shall you finde it: fewe women storme against the mariage of Priestes, calling it unlawfull and incensing men against it, but such as have bene Priestes harlots, or faine would be. Content your wives your selves, and let Priestes have their owne. And for whole [holy?] religion, receive it as God hath taught it: rede his worde; and for the deliverie and explication of it, it behoveth you, being no better clerkes than you are, to credite the whole Parliament, the learned Clergie of the Realme, and those that teach you by the boke of God; & learne it in such sorte and places as it is to be taught. Your Camp is no good schole of Divinitie."

At this date, 1569, Norton, having been born in 1532, was thirty-seven years old, and a strong Puritan. He was a ready, meddling man, and later in his career was made much use of by Burghley, Walsingham, and Sir Christopher Hatton. A MS. before us, marked with Hatton's signature, contains various curious pieces of that period, especially some by Norton, who in time, and as a barrister, became Counsel to the City of London. It is a fact also, not mentioned by Norton's biographers, that he filled the office of City Remembrancer, for one of the treatises in this MS. is thus entitled: "An Exhortation or Rule set downe by Mr. Norton, sometyme Remembrauncer of London, wherebie the Lord Maior of London is to order himselfe and the Cittie." Not far from the commencement of this document Norton thus warns the Lord Mayor against the Roman Catholics:—"That you do what in you lieth to suppresse the boldenes and growing of daungerous sectes, and especiallie the heresie of Papistrie, which hath [been] and is, not onelie the damnable perverter of soules, but also the universall enemye and supplanter of all just Crownes and Kingdomes, and of all lawfull and civill polities, states and jurisdictions; and to this daie hath donne, and at this daie dothe moste lamentablie and manifestlie shewe yt selfe in imployinge Christians againste Christians in the servyce of the Papacy, to have bynne, and to be, the verie meanes of betraying Christians to the tyrannie of the Turke. * * * Although it maye be true that some Papistes are not Traytors, because some men are seduced of simplicitie, yet is it also true, that there is no Traytor to our Queene but he is a Papiste, yf he be of any religion at all."

In this paper there are many matters that curiously illustrate the state of society at the time it was written, particularly as regards "the stealing of children" belonging to respectable or wealthy individuals, for the sake of reward on restoration. "It is good cheape," says the Remembrancer, "yf the price of stealinge an Alderman's or Citizen's childe be but xij^{d} in the pound; so manie times xx^{s} is a great rewarde for hym, for whome a rape is too lyttle." This is a very remarkable feature in the manners of the period; but one of the most noticeable parts of this "Exhortation" is what Norton says on the subject of the plague, and of the measures to be taken against the collection of crowds at plays and shows, (then only recently exhibited at regular theatres,) and at the tumbling of Italian women, of which we hear for the first time, and on no other authority: —

"The present time requireth that you have good care, and use good meanes touchinge the contagion of sickenes; that the sicke be kept from the whole; that the places and persons infected be made plaine to be knowen, and the more releeved; that sweetenes and holsomnes of publique places be provided for; that unnecessarie, and scarcelie honeste, resortes to plaies and to shewes, to thoccasion of thronge and presse, except to the servyce of God; and especiallye to the assemblies of the unchaste, shamelesse and unnaturall tomblinge of the Italion weomen may be avoyded. To offend God and honestie is not to cease a plague."

We knew that in 1578 a company of Italian players, one of whom was a tumbler, exhibited before the Queen, (Hist. Engl. Dram. Poetry and the Stage, I. 235,) but we did not know till now that they were women, or, at all events, that there were female tumblers among them. We can easily imagine that at a date when no actresses were allowed, the "unchaste shamelesse and unnatural tumbling" of Italian women would much offend and disgust the Puritans, among whom Norton was a leading man in the City. About that date the Lord Mayor and Aldermen were especially offended at the intrusion of James Burbadge and his company of actors into the liberty of the Blackfriars, from which they were never afterwards able to remove them, until the final closing of all theatres after the Civil Wars.

Norton's hostility to plays was precisely parallel to that of Bishop Still, not very long afterwards; for Norton was joint

author (with T. Sackville, Lord Buckhurst) of our earliest blank-verse tragedy, and Bishop Still was the writer of our second regular comedy, "Gammer Gurtons Needle." We give them both credit for sincere piety in the matter; and neither of them ever afterwards, that we are aware, touched dramatic poetry, or in any other way gave encouragement to theatrical performances. Near the close of the MS. in our hands, Norton complains that the Lord Mayor and his brethren did not, as was the case in both houses of Parliament, pray by their chaplain before they entered upon public business. He urges them to reform in this respect without delay.

The conclusion of this "Exhortation" of Norton to the Lord Mayor establishes two facts in his history with which we were not before acquainted: one being, that he had been born in London, and not at Sharpenhoe, Bedfordshire, as has been supposed; and the other, that at the time he held the office of Remembrancer he was also one of the representatives of the City of London in Parliament. We quote his own words upon both points: —

"I am borne a Citizen and here brought upp: according to my right, I have accepted my freedome and bounde my selfe to this Citie by the oathe of a free man, and I have served, and do remaine at this present, in truste and in chardg to serve the Citie in Parliament. I have placed my dwellinge here, and do take my parte of the Cities good provision. I am the Cities officer and called to their Counsailes. I have the Cities fee and owe myne attendaunce. Thus manie thinges, besides the love of my countrey and the speciall requeaste made for this matter, and some particular good will, which I thinke you make accompte that I do beare y ou, have moved me, not onelie to draw this booke, but also to add theis devises. I praie you to take them in good parte."

In the year that this document was written, James Hawes was Lord Mayor, and for his use and at his instance it seems to have been prepared.

We need hardly add that Thomas Norton, who wrote the "Address to the Queen's Majesties poor deceived Subjects of the North Country," was of quite a different family to that of the Thomas and Christopher Norton, who were executed in London in 1569 for their share in the Rebellion.

NOTHING. — The prayse of Nothing. By E. D. — Imprinted at London, in Fleete-streate, beneath the Conduite, at the signe of S. John Evangelist, by H. Jackson. 1585. 4to. B. L. 15 *leaves.*

This ingenious paradox ought perhaps to have been inserted earlier under the name of Sir Edward Dyer, by whom there is good reason to suppose, though no positive proof, that it was written. It was entered in the Stationers' Registers on 27th June, 1585, in the following manner, which, at all events, supplies the Christian name of the author: —

"27 Janij. Hugh Jackson. Rd. of him for his license to printe a Book intituled the prayse of Nothinge, by Edward D. . . vj^d."

Only a single copy of it has reached our day, and it was once the property of Bishop Tanner.[1] We have mentioned its existence in Vol. I. p. 292, with some particulars of the writer, and we propose here to say something regarding its contents.

It consists of comparatively few pages, but still the joke of praising Nothing may be said to have been a little too long sustained, considering the paucity of the author's materials. He has evidently imitated the *Encomium Moriæ* of Erasmus, which was punningly dedicated to Sir Thomas More. E. D. however did not possess the various learning of Erasmus, and could not therefore illustrate his small, and apparently barren, subject with the variety and humor which his predecessor had displayed. Neither is Dyer's prose style sufficiently spirited and lively for the topic he undertook. Francisco Copetto, in his few verses called *Capitolo nel quale si lodano le Noncovelle*, has said more, and to better purpose, than all the prose in which Dyer has indulged. He mentions on his last page "the macheronicall phantasies of Merlinus Cocaius, and sleepie Phantasmata of Francois Rabilois," who had "greatly traveled in this business"; and we may feel some surprise that with such examples before him, Dyer was not more animated. He commences thus soberly: —

"Divers of singular reputation, to recreate themselves from their graver studies, have, after the nature of their conceytes, written diversly, and

[1] For Bishop Tanner, read *Malone*, among whose marvellous books in the department of early English literature it went to the Bodleian Library.

that of such matter, which, in the opinion of the people, seemeth not worthy the pen of a meane scholler, in which, notwithstanding, they shewed no small argument of their great judgment, that erred at no time lesse, then when it appeared most idle and looselye given."

And so he proceeds in the same reasoning strain throughout, forgetting, as far as we can judge, that a paradox of this kind should be maintained in opposition to the ordinary rules of logic; at all events, logic in such cases should be made, by clever perversion, to subserve the purpose of the panegyrist. Of his illustrations we will cite one of the best, but at the same time too gravely put: —

"Caius Cæsar, being of that magnanimitie that the world difficultly conteyned his greatnes, to sound the disposition of the Senat, preferred divers sutes to them for himselfe and favorers: but they, as men jealous of the Romaine state, and muffeled with the over sight of their fatall destinie, graunted (not knowing what) nothing: a matter taken of Cæsar in better part then if they had made him perpetuall Dictator: as by which being no way their debter, he tooke occasion to enter upon them and their liberties, and consequently to cease the large domains of their Empire into his hands: wheras, if they had in the beginning alaide the heate of his ambition with the ordinarie hope of other suters, he had given place to some other, who had chastised their gormandise that brought them in hatred of all men."

There is in no part of the work that serious playfulness which induces the reader to believe that the writer is in earnest when he makes the most extravagant demands upon the imagination. However, the most curious, if not the most valuable part of the tract, is a blank-verse rendering of some lines in Petrarch's "Triumph of Death," but it is not quite clear whether by the words "an unlearned translator" Dyer means himself. The passage, as a specimen of blank-verse in a singular measure, (if measure at all,) is worth transcription: —

"The Popes (saith he) the Kings, and who commanded have the worlde,
Are naked now, misers, and needy persons all:
Now treasures where? now honors where? and precious stones?
And Scepters where? and Crownes, Myters, and purple shewes?
He wretched is that layes his hope in mortall things.
But who doth not? and if he finde himselfe at length
Deceived, tis reason great, and answereth well his act.

O, cenceles men! so much to traveile what availes?
To the auncient Mother great all shall return at last,
And hardly shall the mention of your names be found.
Of a thousand labors not one a profite yeeldes,
But each of them apparant vanities are knowne:
Your studies who doth understand can tell me this.
With mindes inflamde alwayes to domage of your selves,
What profit ist? so many countryes to subdue,
And nations divers tributaries make unknown,
And after enterprices perillous and vaine,
With blood to conquer walled Townes and treasure get?
A way more sweete is found with water and with bread,
With glass and wood, then with ritch orient stone and gold."

What measure the above was intended for, it is impossible to guess, but we know that Sir Edward Dyer was a man who was fond of metrical experiments. It reads as if he had merely rendered line for line, not venturing to imitate the charming grace and flow of the original. However, the version of this portion of Petrarch's "Triumph of Death," by Henry Parker, Lord Morley, is hardly more musical; but then we are to bear in mind that it was made nearly half a century earlier, while Henry VIII. was still upon the throne. It was printed by John Cawood, without date, and no work from his press appeared after 1550. Lord Morley, however, employed rhyme, and thus, to a certain point, satisfied the ear, which Sir Edward Dyer certainly does not. Perhaps he would have quoted Lord Morley, had he known of his translation. It might be a scarce book even in 1585, and in our day only two copies of it have been preserved.

Nugent, Richard. — Rich: Nugents Cynthia. Containing direfull Sonnets, Madrigalls and passionate intercourses, describing his affections expressed in Love's own Language. *Non ad imitandum, sed ad precavendum. Disce ex me.* — London, Printed by T. P. for Henrie Tomes, and are to be sould at his shop by Graies Inne new gate in Holbourne. 1604. 4to.

This volume was considered unique thirty years ago, and no second copy has yet been discovered. The author was, in all probability, an Irishman, and in a most unusual way distinguished his "Cynthia" from any other that might be, or had been published. From the mode in which *sold* is spelt, "sould," we may guess that his printer was Richard Nugent's countryman. In spite of what he says in the motto on the title-page, that he was not to be imitated, but to remain a warning to others, he was himself an imitator; and as no imitator was ever a first-rate poet, he falls much below the object of his poetical admiration, Samuel Daniel. Nugent mentions him by name, and with extravagant applause, in the following sonnet, the ninth of his series. How far it is "direful," as the author terms his sonnets on his title-page, and in what sense the word is to be understood, the reader must judge. It is certainly the first time we ever saw the epithet "direful" so applied: —

"Oft have I wished, in my zeales excesse,
To make my Cynthia see proofes of my dutie,
That in these lines I could as well expresse,
As in my soule I do admire her beautie.
Or that great Daniell, fit for such a taske,
This wonder of our Isle had seene and heeded,
Then should his glorious muse her worth unmaske,
And he him selfe himselfe should have exceeded.
Then England, France, Spaine, Greece and Italye,
All, all that th' Ocean from our shores divideth,
Would over-runne their bounds, and hether flye
To find the treasure that our Ireland hideth:
But best is that we never do disclose it,
Since, knowne but of ourselves, we shall not lose it."

This of itself is somewhat of a riddle, and it would make it no clearer, even if we supposed "Ireland" in the last line but two to be misprinted for *Island*. At all events we learn from another of Nugent's pieces that the lady whom he addressed resided upon "Albion's shores." He could hardly have meant Queen Elizabeth, because Daniel must have often "seen and heeded" her. This poet in 1604, when Nugent published his "Cynthia," may be said to have been in the full power of his reputation; and his fame had been increasing ever since the appearance of his "De-

lia," in 1592. One of Richard Nugent's separate poems is addressed to his cousin, of the same name, residing at "Donower." His work is divided into three portions, and we extract another specimen of a sonnet from the first part. It is numbered 14, and we gather from it that Cynthia was a real object of, perhaps, his real passion: —

"O, be not cruell, since thou art so faire!
Let not disdaine my high deserts disgrace,
Nor one foule fault thy beauties prize impaire;
Sweete thoughts do best beseeme so sweet a face.
Behold the triple region of the aire,
Woods, valleys, mountaines, rocke and everie place,
Are filled with Ecchoes of my plaints and prayer,
Which at thy deaffened eares still sue for grace.
All of them shew, each in his diverse kind,
That of my wofull case they have compassion:
The rocks, my words repeating, seeme inclin'd
To beare some burden of my hidden passion.
Ah, Cynthia! heare at length my grievous mones,
And be not harder than these senselesse stones."

We consider this the best production in the volume; but it must have been a peculiar Irish echo that could repeat the author's "hidden passion": if hidden, how could the rocks have known anything about it? At the end is a sonnet in Italian, "in commendation of the author, and perswading Cynthia to leave her sorrow:" the lady was therefore unhappy, as well as the gentleman. We are not aware that Nugent wrote anything else, but many of his lines read as if he were not unpractised in poetry.

Ottoman. — The offspring of the house of Ottomanno, and officers pertaining to the greate Turkes Court. Whereunto is added Bartholomeus Georgieviz Epitome of the customes, Rytes, Ceremonies and Religion of the Turkes &c. In the ende also is adjoyned the maner how Mustapha, eldest sonne of Soltan Soliman, twelfth Emperour of the Turkes, was murthered by

his father in the yere of our Lorde 1553. all Englished by Hugh Goughe. — Imprinted at London in Fletestreate, neare unto saint Dunstones church by Thomas Marshe. 8vo. B. L. 92 *leaves.*

This work probably contains the earliest specimens of the Turkish and Slavonic languages printed in English, — not indeed in native type, but in words and sentences expressed in Roman letter, with the translation in black-letter below them. They are chiefly in the shape of brief dialogues between Turks and Christians, and relate to the ordinary occurrences and wants of travel.

How long after 1553 (the figures on the title-page referring to the date when Sultan Soliman murdered his son) the work was published, we cannot fix precisely, but it is dedicated by Hugh Goughe to Sir Thomas Gressam, (so spelt,) and his new edifice of the Royal Exchange is mentioned as one of the great benefits entitling him to the gratitude of his country. Goughe says that he took the translation in hand for the purpose of informing people who were ignorant of the rise and origin of the Turks, although many were acquainted with the rapid and fatal progress they had made as conquerors in Europe since the capture of Constantinople. Goughe commences with "a brefe rehersall of the Emperours of Turkeye from Otthomannus to Solymannus," including Selimus in the year 1512, who became the subject of an English tragedy printed first in 1594 and again in 1638. Of him we are told by Goughe :—

"Selimus eleventh Emperour of the Turkes was marvellous cruel. He poisoned his Father, and by that meanes obteined the turkish Empire in the yeare of our Lorde God a thousand five hundred and twelve. Afterwarde, when he had subdewed the great Sultan, he sacked the most populous citye Alkairum, and raigned but eight yeares, at what tyme he was justly punished for his crueltye."

This statement does not include half the cruelties imputed to Selimus in the English drama, for there he not only kills his father, but his two brothers. No doubt additional atrocities were invented for the purpose of gratifying the audiences attending the theatres occupied by "the Queens Players" who acted the drama.

It only included a part of the career of Selimus, and in the epilogue the author promised, —

> "If this first part, gentles, do like you well,
> The second part shall greater murthers tell."

No "second part" has, however, come down to us. The most curious and amusing passage in the work before us is thus headed, "Of the inchauntementes used by the Turkes against Fugitives:"

"They have a certaine kind of inchauntment, wherby they bringe them backe mauger their teeth. The name of the servant, written in a scroll of paper, is hanged up in his lodging or cabinne: after that, they conjure his heade with horrible wordes and incantations, which donne by poore of the devil, it commeth to passe that the servaunte flyinge shal thinke to chaunce in his jorneye amonge Lions or Dragons, either the sea and fluddes to breake oute againste him, or all thinges to seme blacke by reason of darkenes; and driven backe with these terrible sightes, he retorneth unto his maister."

This is not very clear, but there was no monstrosity imputed to the Turks which was at that time incredible. At the end are the dialogues in the Turkish and Slavonic languages, as well as a translation of the Lord's Prayer; and the whole is wound up with a narrative of the murder of his son Mustapha by Sultan Soliman in 1553. The author's hope was to promote a union of Christian princes to drive the Turks out of Europe.

Overbury, Sir Thomas. — A Wife. Now the Widdow of Sir Tho: Overburye. Being a most exquisite and singular Poem of the choice of a Wife. Whereunto are added many witty Characters and conceited Newes, written by himselfe and other learned Gentlemen his friends &c. The third Impression: with the addition of sundry other new Characters. — London Printed by Edward Griffin for Lawrence Lisle, and are to be sold at his shop at the Tigers Head in Paules Churchyard. 1614. 4to. 34 *leaves*.

This first edition of this well-known work[1] was printed in the same year as this "third impression," and the ninth impression, with the same printer and publisher, only bears date in 1616; it was also reprinted at least twice in 1617. The copy before us, besides the poem, contains twenty-five "Characters" and eighteen pieces of "News." The number of "Characters" was subsequently increased to eighty-two, and the pieces of "News" to twenty. Most of the pieces of "News" have initials at the end of each: the first is marked T. O., and others A. S., Sr. T. R., J. D., W. S., Mris D., &c., but in later impressions they were omitted. The preliminary praises in verse are many, introduced by a brief prose address from "the Printer to the Reader"; and it is succeeded by "A Morning-sacrifice to the Author," in couplets, signed "J. S. Lincolniensis, Gentleman." "Briefe Panegyrickes in the Authors praise," by G. R., T. B., and X. Z., and an unclaimed poem of two pages, "Of the choice of a Wife," follow.

Overbury was born in 1581, and before he had completed his twentieth year he had acquired celebrity. C. Fitzgeoffrey, in his "Affaniæ, sive Epigrammatum Libri tres," 8vo, 1601, has one *Ad Thomam Overberium*, beginning *O ex melle mero, meroq. amore*, &c. Overbury was entered at Queen's College, Oxford, at the age of fourteen, and was therefore one of Fitzgeoffrey's contemporaries. This, the earliest notice of him, has escaped his biographers.

Of his famous poem, "The Wife," many manuscript copies

[1] We may here furnish a copy of the short title-page, precisely as it stands in the first edition.

"A Wife, now a Widowe.—London, Imprinted for Laurence Lisle dwelling at the Tygres head in Pauls Church-yard. 1614." 8vo.

There is, as it seems to us, an undoubted misprint not far from the end of the poem, where it is argued that a wife should be so constantly employed that her mind has not leisure to stray to "fancies." The text has been this, in every impression from 1614 to 1856:—

> "Domestic charge doth best that sex befit,
> Contiguous business: so to fix the mind,
> That leisure space for fancies not admit:" &c.

Here, surely, "contiguous" ought to be *continuous*. The misprint of "contiguous" reminds us of Mrs. Malaprop's "knowledge of geography and the contagious countries."

existed before it was printed, very soon after the author's lamentable death. It may be said that they all more or less differ from the somewhat obscure and paradoxical, but ingenious original, which in various places was not understood by the old compositors. We are not about to quote any part of it, especially as it has been carefully reëdited in our day, but to point out a few lines where ancient manuscripts (particularly one now before us) show that the printed copy is erroneous. For instance, where it is said, —

> "Beasts likenesse lies in shape, but ours in mind,"

the poet's meaning is lost, and we must read with our MS., —

> "Beasts' *liking* lies in shape, but ours in mind;"

for Overbury intended to say that the *liking* of beasts for each other depended upon external appearances, whereas the more refined liking of men for women arose out of internal qualities. Again there is an evident blunder a little farther on, where the poet first refers to rank, and then to wealth: —

> "As for the oddes of *ryches*, portion," &c.,

which cannot be wrong, and thus the text stands in MS. and ought to stand in print; but the old and modern printed copies have the line thus, —

> "As for (the oddes of sexes) portion," &c.,

when the odds of *sexes* has nothing to do with the question.

Two stanzas beyond we meet with a more important change, which we give from the MS. before us, and is evidently right: —

> "Good is a fairer attribute then *fayre;*
> Tis the mind's beauty keeps the other sweete:
> That's not still one, *not changd with age or ayre,*
> Nor *glosse* nor painting can it counterfeit."

Here we must refer to the ordinary reprints to show how superior the above is to the usual reading. Near the end we ought to substitute "*new* spiritual harmony" for "meere spiritual harmony;" and in the last stanza but five, in the lines, —

> "When nature had fixt beauty perfect made,
> Something she left for motion to adde," —

"fixt" has always been misread and misprinted for "*first*," and

fit is omitted before "to adde." In the penultimate stanza, "favours" ought probably to be *labours*: —

"No man but favours his owne worth's effect"

means nothing; whereas,

"No man but *labours* his owne worth's effect"

clearly means that every man strives to give effect to his own worth. However, it would be tedious to carry the inquiry farther; and we should not have said so much, had not Overbury's poem been of such real value and great celebrity.

Its popularity produced many imitations; and John Davies of Hereford did not lose the opportunity of attracting attention in 1616, when he produced his "Select Second Husband" for Sir Thomas Overbury's "Wife," having, as we apprehend, two years earlier written anonymously her *first* "Husband." Perhaps the most remarkable of the pieces that originated in "The Wife" was Patrick Hannay's "Happy Husband; or Directions for a Maide to choose her Mate,"[1] of which we subjoin one of the two excellent Arguments from the edition of 1622, 8vo, lying before us, sign. L 6: —

"To keepe him good his wife must be
Obedient, milde; her huswifery
Within doores she must tend: her charge
Is that at home; his that at large.
Shee must be carefull: idle wives
Vice workes on, and to some ill drives.
Not toying fond, nor yet unkinde;
Not of a weake dejected minde,
Nor yet insensible of losse,
Which doth with care her husband crosse.
Not jealous, but deserving well;
Not gadding newes to know, or tell:
Her conversation with the best;
In Husbands heart her thought must rest.
Thus if shee chuse, thus use her mate,
He promiseth her happy state."

[1] We ought, perhaps, to have mentioned that the late Mr. Utterson reprinted Hannay's "Songs and Sonnets," which form only a small part of the volume as it came out in 1622. They have a separate title-page, "London, Printed by John Haviland for Nathaniel Butter, &c. 1622;" and in the centre is a flaming heart surrounded with a wreath of laurel.

Hannay's "Happy Husband" is in ten-syllable couplets, and in many other respects differs widely from Overbury's original. As it is very rare, we will extract a short specimen from an early part of the work, where the author speaks of the penance of Jane Shore. It is on sign. L 8 : —

"Shee, when shee bare-foot with a taper light
Did open penance in the peoples sight,
Went so demure, with such a lovely face
That beauty seem'd appareld in disgrace;
But most when shame summon'd the blood too hie,
With native staines her comely cheekes to die
In sçarlet tincture, shee did so exceed
That e'en disgrace in her delight did breed,
Firing beholders hearts that came to scorne her:
So beauty cloath'd in basenesse did adorne her,
That e'en the good, who else the vice did blame,
Thought she deserved pitie more then shame."

These are very pretty, natural, and graceful lines, but the author was often careless, and sometimes affected. The latter portion (from sign. M 6 to N 3 b) is a new poem, headed "A Wives Behaviour," in which are to be found not a few needless classical allusions, — to Brutus and Portia, Penelope (who, Hannay tells us, was "Queen of Ithacke") and Ulysses, &c. He principally directs his animosity against wives who, instead of doing their duty at home, spent their time in gossiping abroad, to the detraction and injury of their husbands.

R. Brathwayte's "Good Wife" is a well-remembered piece of a similar character. Wye Saltonstall's "Poeme of a Mayd" (published in his *Picturæ Loquentes*, 1631) is in the same form as Overbury's "Wife," as may be seen from the two following stanzas : —

"No, no cold walls or nunnery, no false spies
That can secure a Mayd that's once inclind
To ill: though watchd by jealous Argus eyes,
To act her thoughts a time yet will she find:
There is no way to keepe a Mayd at all,
But when herselfe is like a brazen wall;

"That can repell mens flatteries, though a farre,
And make her lookes her liking soon to show,
Which, like a frost, such thoughts as lustfull are

Nips in the blossom, ere they ranker grow:
Since, then, the eye and gesture speake the heart,
A mayden carriage is a Maids chief art."

Wye Saltonstall's volume is not of peculiar rarity, nor his poem of peculiar merit. Like Overbury, he wrote a number of "Characters" in prose, and printed them with his "Maid." He was son to Sir Samuel Saltonstall; and Harl. MS. No. 509, contains an elegy by him on the death of his father.

Ovid's Epistles. — The Heroycall Epistles of the Learned Poet Publius Ovidius Naso, in Englishe Verse: set out and translated by George Turbervile Gent. With Aulus Sabinus Aunsweres to certaine of the same. Anno Domini 1567. — Imprinted at London, by Henry Denham. 8vo. B. L. 171 *leaves*.

This was the earliest date at which we hear of a poet, afterwards of considerable celebrity,[1] who seems to have been a young friend of Spenser, to whom, in 1569, he wrote at least one epistle from Russia, while secretary to Sir Thomas Randalph, the British ambassador in Muscovy. Turbervile only addresses his letter "To Spenser," without any Christian name, and twice over he speaks of him merely as "Spenser." This was the very year when the author of "The Faerie Queene" was matriculated at Pembroke Hall, at the age of seventeen. It was the year also when Spenser's earliest poetical effort, viz., his blank-verse sonnets prefixed to Vander Noodt's "Theatre for Voluptuous Worldlings," made its appearance. We are to recollect that Turbervile, in the work in our hands, set an example of the same kind; for six of the Epistles are translated into blank-verse. Perhaps he and Spenser became acquainted in consequence of similarity of tastes and pursuits, and there was no other known person of the name of Spenser to whom such productions could so properly have been di-

[1] See, however, what is said in Vol. IV., article George Turberville respecting an earlier edition than any now known of Turbervile's "Epitaphs, Epigrams, Songs and Sonnets," 1567.

rected. Turbervile was also patronized by the Earl of Pembroke, (upon whose death he wrote an epitaph,) and in that nobleman's house, or in that of his successor, he and Spenser may have met.

The work before us was published two years before the date of Turbervile's letters to Spenser, and, besides the date — "Anno Domini 1567" on the title-page, there is a separate leaf at the end with the following colophon: — "Imprinted at London by Henry Denham, dwelling in Paternoster Rowe at the Starre. Anno Domini 1567, Mar. 19. Cum Privilegio." This 19th March, 1567, was, according to our present mode of calculating the year, 19th March, 1568; and the book was entered at Stationers' Hall three times in 1567–8: first, as "the fyrste epestle of Ovide," as if no more were then ready; secondly, as "an epestle of Ovide, beynge the iiijth epestle"; and finally, as "the reste of the Epistles of Ovide," but the months and days were not given at this period in the Registers. We shall show hereafter (see TURBERVILE, *post*) that in 1567 our poet printed a separate volume of original poems; at least that is the date of the earliest extant copy, though he himself tells us that they had appeared in print still earlier. This is a new point in Turbervile's history.

It is needless to enumerate all the Epistles, beginning with Penelope to Ulysses, and ending with Paris to Œnone, which occupy signatures A i to X i. The subsequent may be selected because they are in ten-syllable blank-verse, such as, with some improvements, was afterwards ordinarily used.

Canace to Machareus.
Medea to Jason.
Laodameia to Protesilaus.
Hypermnestra to Lynceus.
Acontius to Cydippe.
Cydippe to Acontius.

Here are only six out of twenty-four epistles; so that if Turbervile did not prefer rhyme himself, he probably thought that his readers would do so; and as each is preceded by an "Argument," that Argument is always made to jingle. The rhymes are generally in long lines, divided in the middle for the convenience of the page. The epistle of Briseis to Achilles thus commences: —

"The dolefull lynes you reade
from captive Briseis came,
Whose Trojan fist can scarcely yet
with Greekish figures frame."

Turbervile seems fond of using "fist" for hand, in the sense of handwriting, as if he thought it an elegance. In the opening of the reply of Ulysses to Penelope he wished to vary the word, in two following couplets, and therefore in the first instance used "hand," and in the second *fist*, thus:—

"Unto Ulysses, miser wight,
good hap at length hath brought
The loving lines (Penelope)
thy hand in tables wrought.

"I knewe thy friendly fist at first,
and tokens passing well:
They were a comfort to my woes,
and did my sorrowes quell." (Sign. T iiij.)

The division of the long lines, for the sake of the 8vo page, sometimes occasions the division even of a word:—

"Thinkst thou I am but as a May-
den servant unto thee?"

The principal curiosity of the volume is, however, its blank-verse; and if we are not mistaken, Turbervile had only the Earl of Surrey, and some of Surrey's immediate friends, for predecessors and competitors. Their blank-verse was printed in 1557, and Turbervile's in 1567. We take a brief specimen from the epistle of "Canace to Machareus":—

"Then dolor I represt, and utterèd wordes
Revokte, and was enforst to drinke my teares.
Death stood before my face; Lucina quite
Denyde to helpe: and death it selfe had bene
A monstrous cryme, if I as then had dyde.
When thou, with garments rent and toren locks,
Relieved with thy breste my dying limmes,
And saidst, O sister live, live, sister deare,
Ne in one corse destroy thou bodies twaine!
Let hope reduce thy force, that brothers spouse
Shalt be, and wife to him by whome thou art
A Mother made. In fayth, I was revivde,

At those thy cheerefull words, that lay astraught,
And was releast of griefe and gylt at once." (Sign. I iij.)

Here, in the seventh line, Turbervile seems to use the verb "relieved," *relived*, which is a word in Spenser, (Vol. IV. p. 216, edit. 1862,) instead of *revived*. He has also "astraught" for *distraught*.

We copy another specimen from the opening of the epistle of Acontius to Cydippe:—

"Abandon dreade, for to thy lover thou
Shalt frame no further hest, ne sweare again:
Thy once ingaged faith I recke ynough.
Read and survay my lines: so may this griefe
And languor leave thy corps, which is my tene,
When any limme of thine sustaineth smart.
Why blush you? and why with vermilion taint
Beflecke your cheekes? in Dian's temple so
I deeme thy face with scarlet hue infect.
Marriage and plighted troth, no crime, I crave:
I love not as a Letcher, but a spouse.
Revoke to minde the wordes in Apple gravde,
Which to thy guiltlesse handes I did project:
There shalt thou finde confirmde my solemne oth.
That I require; unlesse both fixed faith,
And wordes at once out of thy breast are fled."

As a specimen of the Arguments Turbervile supplies to the various Epistles, we take that preceding Cydippe's reply to the above:—

"When Cydip saw hir furious fits increase,
And fretting Fever grow to worse disease,
Then thought she verily that no release
Was to be had, unlesse she mought appease
Dianas wrath: wherefore she thought it best
To stand unto hir former plighted hest.

"Then tooke she pen in hande, then gan she write
These following lines to Aconce, making showe
That she would yeelde, and banish rigour quite,
And pay the det to him that she did owe:
Craving his helpe in peasing Goddesse yre,
That she to health the sooner might aspyre."

The dedication of the whole volume is to "Lord Thomas How-

ard, Viscount Byndon," and it contains nothing worthy of note. It is succeeded by —

"*The Translator to his Muse.*

" Go (slender Muse) and make report to men,
That meere desire to pleasure them in deede,
Made mee in hande to take the painefull pen:
Which if I may, I have my hoped meede.
I neyther gape for gaine, nor greedie fee;
My Muse and I have done, if men in gree
will take this trifling toye."

This sort of *coda*, (as the Italians call it,) to complete the sense, was unusual at that date in English. An address " To the Reader," which follows, leads to the belief that the work was ready some time before it was published. The declaration that the translator did not " gape for gaine," and that pleasure to the reader was all he aimed at, is hardly borne out by eleven six-line stanzas at the end, where Turbervile speaks of the profits accruing from other callings, while poets do not even obtain the poor reward of praise for all their toil up the " haughtie hill " of Parnassus.

Ovid. — Ovid his invective against Ibis. Translated into English Meeter, whereunto is added by the Translator a short draught of all the stories and tales contayned therein, very pleasant to be read. — Imprinted at London, by Thomas East and Henry Middleton. Anno Domini 1569. 8vo. B. L. 95 *leaves.*

We meet with no review of this work, although it has been mentioned by nearly all bibliographers. It certainly is not of a character to be " very pleasant to be read," but it was nevertheless twice printed: first, as we see above, by East and Middleton, and eight years afterwards by Bynneman. We apprehend that Thomas Underdowne had been set upon the task by Lord Buckhurst, (created a peer two years before,) to whom he dedicates the little volume, and who, as we there learn, had shown " good affection to Steven Underdowne," the writer's " dear father."

They were, perhaps, both in his Lordship's service. Thomas Underdowne's reason for having translated the "Ibis" "into meeter" seems rather a strange one, namely, "because the sense is not easy otherwise to be understanded." If it could not be easily understood in plain prose, it would be less likely, we should think, to be understood in constrained verse.

Three years earlier the translator had made a very severe, and apparently unjustifiable, attack upon the ladies of England. We allude to what he says in the preface to his version of the tale of "Theseus and Ariadne," which he printed in 1566; and it might be expected that he would have made the sex some amends in the work before us. Such, however, is not the case; but how fit and necessary it was may be judged from the following severe poem addressed to English Mothers, when Queen Elizabeth had only been eight years on the throne, and when more gallantry might have been looked for. It is headed,—

"*A Rule for Mothers to bring up their Daughters.*

"Ye Mothers, that your daughters wyll
brynge up and nurture well,
These rules do keepe, and them observe,
which I shall here nowe tell.

"If they will goe or gad abrode,
their legges let broken bee:
Put out their eyes if they wyll looke,
or gaze undecentlye.

"If they their eares wyll gyve to harke
what other men do saye,
Stoppe them up quyte: if geve or take,
then, cut their handes awaye.

"If they dare lyghtly use to talke,
their lippes together sowe:
If they wyll aught lyghtly entende,
lette grasse upon them growe.

"And, at a worde, if she be yll,
let her yll aunswers have,
And for her dower geve sharpe wordes,
and for her house a grave.

"Therefore, ye Mothers, yf ye use,
and kepe my rules in mynde,
Daughters you shall have none at all,
or those of Phœnix kynde."

In the prose portion of his preface to "Theseus and Ariadne," Underdowne is still more abusive, for he there says: — "I can alledge no reason why such thynges shoulde come to passe now, rather then in tymes past; but our women lyve so ydellye, that they eschewe all honest laboure, and wholly addicte them selves to unhonest ydlenesse. For this is certaine, where the hande is occupyed, there the harte must nedes do somewhat: and if I saye not true, let any man alledge whenever there were more ydell women in the whole worlde, then is nowe in the small circuit of Englande."

Besides idleness, he accuses them of almost every kind of vice growing out of it; and, as we before observed, it might be expected that in the work in our hands, devoted to the abuse of a particular man, called "Ibis" (on account of the offensive and disgusting properties of that bird), he would have taken an opportunity to offer some compensation for his really uncalled-for disparagement of the ladies in 1566. However, we meet with nothing of the kind, and his translation from Ovid is as bald and dry as his enemies could desire.

He thus explains why Ovid took the subject in hand: "The causes that moved him to write thus sharply were two: one for that after his banishment he [Ibis] whispered lyes, and untrue tales into Augustus the Emperor his eares, thereby to keepe him the longer in exile: the other for that he solicited his wife to be uncurtys." The meaning of "uncourteous" is here not very clear, and we are left to guess that more was intended. When adverting to these accusations of his unknown personal enemy by Ovid, Underdowne takes occasion to introduce, certainly not very relevantly, an enumeration of all the pairs of friends he could call to mind, the second pair being persons whom he had celebrated in verse in 1566, namely, "Orestes and Pilades, Theseus and Perithous, Achilles and Patroclus, Nisus and Eurialus, Castor and Pollux, Damon and Pithias, Achates and Aeneas, Alexander and

Ephestio, Celius and Petronius, C. Lelius and Scipio Affricanus, Darius and Megabisus," and "a great number of payres of freendes mo."

It is rather strange that he did not include David and Jonathan, at that date usually coupled with the friendships among profane heroes. It is needless to dwell upon this version of "Ibis," which offers no very peculiar feature; but as a specimen we may quote the opening. We are to recollect that Ovid is speaking in his own person against his enemy, whether it were Corvinus, according to some, or Hyginus, according to other authorities: —

"Whole fifty years be gone and past
since I a lyve have been
Yet of my Muse ere now there hath
no armed verse be seen.
Among so many thousand works,
yet extant to be had,
No bloody letter can be red
that Naso ever made:
Nor yet no man (set me aside)
my bookes have caus'd to smart,
Syth I my selfe am cast away
by my invented Arte.
One man there is that wyll not let
(this is a grevous payne)
The tytle of my curteyse verse
for ever to remaine.
What so he be, as yet his name
shall not by me be wrayde,
Who me constraynes to take in hand
no weapons erst assayde."

The words "by my invented Art" have reference, of course, to his *Ars Amatoria*. Ovid proceeds to instance the example of Callimachus, who had first made use of the word "Ibis" to betoken a hated unknown enemy; and whenever an explanation of any allusion is required, Underdowne places it in immediate connection with the word or name to be illustrated, which, though convenient, makes the whole read without the slightest continuity. We will only cite a single specimen. Ovid's curse upon Ibis here is, —

"That headlong thou mayst come to hell,
from toppe of rocke right hie,
As he that Platos boke hath read
of immortalitie."

To which the translator subjoins this note: "Theombrotus, readyng Platoes booke of the immortality of the soule, was so moved with joyes of the same that presently he caste hymselfe from the toppe of a rocke, thereby the sooner to attayne to them."

Precisely in the same spirit, or rather without any spirit at all, but with the display of considerable learning for the time, Underdowne goes through the six or seven hundred lines of Ovid's "Invective." He makes not the slightest approach to the grace of the original, — indeed he does not seem to have attempted it; and the wonder is that such a production could ever have been so popular as to call for a second edition. Ovid, at the close, promises more on the same rhythm, and to reveal the real name of "Ibis," but nothing of the sort has ever been recovered. Underdowne's last lines are quite as clumsy as any of those that precede them: —

"There are but few, I graunt, but God
can give my prayers more,
And with his favor my requestes
can multiply with store.
Hereafter thou much more shalt reade,
wherein shalbe thy name;
And in such verse as men are wont
such cruell warres to frame."

It does not appear that the same author's "Historye of Theseus and Ariadne" was ever reprinted, though much more deserving. It is precisely in the same measure as his version of the "Ibis"; but so superior in rhythm and animation, that it might well have obtained the distinction. We offer the following extract merely to show how Underdowne could write in 1566, when, perhaps, he liked his subject better. Ariadne thus exclaims, when abandoned: —

"I dyd repayre his crased shippes,
I dyd him treasure gyve;
I dyd my selfe bequeathe to hym,
styll with hym for to lyve.

I banketted his traytours men,
I vittayled them with store,
I shewed them such pleasure as
they never had before.
I dyd my loved countrey lothe,
my parentes I forsooke;
To go with hym unto his land
all paynes I undertooke.
And he, lykewyse, dyd swere to me
by Goddes and heavens hye,
That he alwayes wolde be my man,
with me to lyve and dye."

There is hardly a line to be compared with these in any part of the "Ibis," but the undertaking was less promising. What was Underdowne's employment, if any, in the family of Lord Buckhurst, is not stated, nor was it known that his father's name was Stephen, until it was found in the dedication of this "Invective."

Ovid. — Ovidius Naso his Remedie of Love. Translated and Intituled to the Youth of England. Plautus in Trinummo. *Mille modis Amor &c.* — London Printed by T. C. for John Browne, and are to be sold at his shop in Fleetstreet, at the signe of the Bible. 1600. 4to. 31 *leaves.*

There is no pretence whatever for assigning this work to Francis Beaumont, as was done by Warton, (H. E. P. iv. 245, edit. 8vo.) Beaumont, at the date when it was published, was a mere boy. Besides, what are we to do with the initials F. L. at the end of the dedication? That dedication is addressed "To his sometimes Tutor, at all times dearest friend, M. J." — initials that also want an owner. Neither is there so much merit in the performance as to render it a matter of importance who was the real translator, or more properly, free versifier, of Ovid's *Remedium Amoris.* The entry of it in the Stationers' Registers shows that it was ready for the press, if not printed, on Christmas-day, 1599, and we may be

sure that it was in fact published before the year 1599, as it was then usually calculated, had expired. It commences with this stanza, all being alike in form and measure: —

> "When first Love read the title of this booke,
> Wars, wars, against me now are wag'd (q. he)
> O! dayne thy Poet of a milder looke:
> Condemne him not that from offence is free;
> Who ever was Loves vowed Ancient,
> Bearing his cullers with a true intent."

This is not very happy, yet it is far from being one of the worst stanzas in the version. The two best stanzas perhaps are these: —

> "Come then, sick youth, unto my sacred skill,
> Whose love hath fallen crosse unto your minde:
> Learne how to remedie that pleasing ill
> Of him, that taught you your owne harmes to finde;
> For in this selfsame hand your helpe is found
> Whence first ye did receive your careful wound.
>
> "So th' earth, which yeelds us herbs of soverain grace
> Doth nourish weeds of vertue pestilent;
> The burning nettle chuseth oft her place
> Next to the Rose, that yeelds so sweete a sent.
> Achilles Speare that wounded his sterne foe
> Restord him health, and curde the greevous blow."

The translator's besetting sin is extension and expansion; and for the sake of closing his stanza he has, what better poets have often done, weakened what was well, if no addition had been made. Of the effects of idleness he thus writes: —

> "Languor and feeblenesse and slothful play,
> Time drownd in wine and lost in drowsie sleepe,
> Steales from the mind her wonted strength and stay,
> Whiles all her spirits dead no watch do keepe:
> Then, in slips traitor Love, her enemie,
> And doth deprive her of her libertie."

Here the sense may be said to have been complete without the last feeble line, which is little better than repetition. The following stanza indicates bad taste, and gives a disagreeable and coarse impression of the original: —

"Yet whiles with curious skill she paintes her face,
Be not ashamed, but presse thou to her sight:
Then shalt thou finde her boxes in the place,
Wherein her beauty lyes and borrowed light;
Then shalt thou see her body all begreas'd
With ointments, that hath thee so greatly pleas'd."

Here the inversion is faulty, since it was not the "ointments," but the lady's "body" that had "greatly pleased" the lover when he did not know it was so "begreas'd." Sir Thomas Overbury in his "Remedy of Love," printed in 1620, but written at least ten years earlier, puts it more delicately, as well as briefly: —

"Yet venture in, for there is often found
The stuffe whereof their painting they compound,
And boxes which unto their cheekes give colour,
And water that doth wash their faces fouler."

The main poem is succeeded by "An exposition of the poeticall examples mentioned in this first Booke of the Remedie of Love," which we may pass over in order to notice a sort of supplement, consisting of Ovid's Epistle from Dido to Æneas, and an answer to it, which last the translator informs us, in a preliminary note, was written by "the thrice renowned Sapho of our times." Whom he can mean, unless it were the Countess of Pembroke, it is not easy to guess; and certainly her versification is more than ordinarily smooth and agreeable, — considerably better than that of the translator of the epistle to which the lady's effort is a reply. The Epistle of Dido is in long twelve and fourteen syllable lines divided, and begins thus: —

"So at Meander's streames
when fates bid life be gone,
The snow white Swan on mossie grasse
out-stretched tunes his mone.
Not hoping thee to move,
this sute I undertake:
The heavens at the motion fround
when first we did it make.
But fame of due desert
my body and my minde
So lewdly lost, the losse is light
to loose these words of winde.

Resolvd thou art to goe
and wofull Dido leave:
Those windes shall blowe thy faith away
that shall thy sailes upheave."

The lady's argument in her "Answer" is weaker, but her verse is stronger, and yet very harmonious. We only quote two stanzas of the hypocritical reply of Æneas. He tells Dido, —

"I both Oenone and the Spartan Queene,
I, courtly dames and nymphs of woods and wels,
I have Chryseis and Bryseis seene,
Yea, Venus selfe, in whom perfection dwels:
But if some god to chuse would me assigne,
I all would prayse, but Dido should be mine. * * *

"Let all that els can mind or body grieve
Grieve without meane my body and my mind,
Only to thee that only didst relieve
My woes and wants, let me not prove unkind;
But thankfull still, that fame may so relate
Me thankfull still, but stil infortunate."

This epistle is subscribed *Tout Seule*, but the Countess of Pembroke did not become a widow until the year after the appearance of the volume. Who the authoress may have been must still remain doubtful; and it would be singular that the poem should never yet have attracted attention, if we did not know that the volume in which it was inserted is excessively rare. We never saw more than a single exemplar of it, and a small fragment that, like many others, had been made the fly-leaf to a dull work of divinity. If more copies exist, they have not fallen in our way, nor have we heard of them.

Owls Almanac. — The Owles Almanacke. Prognosticating many strange accidents which shall happen to this Kingdome of Great Britaine this yeare 1618. Calculated as well for the Meridian of London, as any other part of Great Britaine. Found in an Ivy-bush written in old Characters, and now published in English by

the painefull labours of Mr. Jocundary Merry-braines. — London, Printed by E. G. for Lawrence Lisle, and are to be sold at his shop in Pauls Church-yard at the signe of the Tygres head. 1618. 4to. 32 *leaves.*

We have noticed this production (in Vol. I.) as *in pari materiâ* with Dekker's "Ravens Almanacke," printed in 1609. We have since seen a copy of "The Owles Almanacke," upon which an early possessor has noted that it was also "by Dekker"; and as it certainly does no discredit to his humorous and inventive pen, we think it right to give here a separate and somewhat longer account of the tract, which is even fuller of temporary and interesting allusions than its predecessor of 1609.

It opens (after the title-page) with "The Owle's Epistle to the Raven," recognizing "The Raven's Almanack" as if it were a publication by the same author; although the Owl lays claim to superior information, derived from the Man in the Moon during a journey through the twelve celestial signs. "So will I," the Owl says, "in these my Ptolomaicall prædictions discover to the world such wonders from the planetary regions, that not onely thou, but all other birds (daring to pry into the privy-chamber of Heaven) shall plucke in their heads (as I doe untill twilight) with shame, and never more pester Pauls Church-yard with their trivial prognostications." Paul's Churchyard, we need hardly say, was then the chief seat of the shops of small pamphlet-sellers and the author just afterwards refers to other shops in Cheapside with their overhanging signs.

This is subscribed "The Owle," and the body of the tract commences with a humorous description of the four law terms, Hilary, Easter, Trinity, and Michaelmas. For instance, of Easter Term he says: "Easter Terme comes in all in greene, with the Spring, like a puny clarke, waiting upon him, and would be as merry as Hilary, but that Puritans plucke downe prophane and high-pearching May-poles." We then arrive at certain "memorials of time" preceding "this yeere 1617," such as, —

"Since the first lye was told is (as I remember) 5565 years, and that was by all computation in Adams time; but now in these daies men and women lye downe-right.

"Since the first making of noses chimneyes, with smoaking mens faces as if they were bacon, and baking dryed Neats tongues in their mouths 32 [years].

"Since the horrible dance to Norwich. 14 [years.]

"Since that old and loyal souldier George Stone of the Beare garden died. 8 [years.]

"Since the dancing horse stood on the top of Powles, whilst a number of Asses stood braying below. 17 [years.]

"Since yellow bands and saffroned Chaperoones came up is not above two yeeres past, but since Citizens wives fitted their husbands with yellow hose is not within the memory of man.

"Since close Caroches were made running bawdy-houses, yesterday."

For "horrible dance to Norwich" we ought perhaps to read *honorable*, since it was Kempe, the actor's, boasted feat. George Stone was the name of a brave bear often baited at Paris Garden. The "dancing horse" was of course Banks's celebrated pony, afterwards burned abroad for witchcraft. Mrs. Turner, executed in 1613, for the murder of Overbury, was the great employer of yellow starch for ruffs, &c. at that period; but it had been in fashionable use long before. "Yellow hose" were considered tokens of jealousy, and citizens' wives notoriously gave their husbands good cause for it.

We know from Shakspeare that Bucklersbury was famous about 1602 for the "simples" that were sold there, (M. W. of W. Act III. sc. 3,) but by the year 1617 it was changed, and most of the herb-shops were then converted into tobacconists. Therefore in "the Owle's Almanacke" a lady says, "If I walk the streets and chance to come downe Bucklersbury, oh! how the whole orbe of aire is infected with this fume." There are many allusions of this local kind to different parts of London, as in the following, where Birchin Lane and its "fripperies," or shops in which cast-cloaks and other old clothes were sold, are mentioned: — "More plucking of men by the cloakes and elbowes in Birchin Lane, than clapping men a' the shoulder at the Counter gates." Some illustrations are also derived from the country, as when Dekker adverts to the profits, &c. derived from the trade of goldsmiths: — "Negligent servants will cracke their masters plate; and a little fall will make a salt looke like Grantham's steeple, with his cap

to the ale-house." Salts, or salt-cellars, were at this date sometimes made like the spires of churches, and of silver.

Another note, if it were wanted, in illustration of Shakspeare's pronunciation of *aches*, — "fill all thy bones with aches" (Temp. Act I. sc. 2), — occurs, where the writer before us speaks of the diseases likely to attack men during 1618: — "Diseases that invest themselves in mens bodies are gluttonous surfets, up-hording of corne, raising of rents and arresting of debters: the eight letter in mens joynts," — against which last we read H in the margin, that being the *eighth letter*.

Dekker goes regularly through the trades of the metropolis, making merry with them all in a jocose, satirical vein, as the following may serve to show, where he is prophesying regarding brewers: —

"Every Market towne shall be better furnished with houses for Ale than for Almes, and that village shall be counted a dunghill of Puritans where there is never a tapstering or *bene* house: small beere shall be for dyet-keepers, but strong twang shall prove as good as bagg-pudden (meat and drinke and cloth). The best medicine for the fleas will be a cup of merry-goe-downe, and the onely help to clap the doore upon sorrow, and shut him out, will be a draught of March beere. The merry Physition's counsell to an odd patient of his shall be the very pitch of Paracelsians dyet: the first draught will wash a mans liver, the second increase his bloud, and the third satisfy his thirst. And all the world knowes what the Country-mans bond is,

> A pot of Ale still the assurance doth hatch,
> And serves for the scrivener to binde up the match."

An address to the Armorers connects this tract with one published by Dekker ten years afterwards, (see Vol. I. p. 257,) "Bellum Bellum, Warre Warre would fit the Armourers better than a paire of gloves of twenty pound." In 1609 he had printed a tract under the title of "Work for Armourers."

On the title-page is a woodcut of an owl in a chair reading; and the work is dedicated, in two pages, by L. L. (Lawrence Lisle the stationer), to Sir Timothy Thornhill, Knight. Two more pages are filled by "The Contents of this Worke."

Page of Plymouth. — Sundrye strange and inhumaine Murthers lately committed. The first of a Father that hired a man to kill three of his Children neere Ashford in Kent: The second of Master Page of Plymoth, murthered by the consent of his owne Wife: with the strange discoverie of sundrie other Murthers. Wherein is described the odiousnesse of Murther, with the vengeance which God inflicteth on murtherers. — Printed at London by Thomas Scarlet. 1591. 4to. B. L. 8 *leaves*.

We mention this unique tract principally because it contains the plot of a lost tragedy by no less poets than Ben Jonson and Dekker. That they had completed it, and were paid £8 for it, in two separate sums of 40*s*. and £6, we learn from Henslowe's Diary, (pp. 105, 155, 156.) The dates are August and September, 1599, so that they did not take up the subject until about eight years after the event had occurred. In this respect it differed from "the Yorkshire Tragedy," which, by whomsoever written, was only in one act, and was brought out immediately after the murder of his wife and children by Thomas Calverley. The murder of Page of Plymouth, by his wife and her paramour, was of a very different description, and, affording good scope for the conduct and development of the plot, was extended to five acts. It must have been a piece more of the character of the tragedy of "Arden of Faversham," which, having been first printed in 1592, was reprinted in 1599 and 1633. It was perhaps the success of this drama, on its revival in 1599, that induced Jonson and Dekker to make use of the story of Page of Plymouth. That story is narrated without much skill or ornament in the tract in hand, but we may be tolerably sure that it is the publication of which the two poets availed themselves. On this account, and because it is the only known source of information, we have thought it worth a brief notice. By whom it was penned we have no tidings.

Page of Plymouth, a rich old man, married the daughter of a person of the name of Glanfield of Tavistock; but before her

marriage Ulalia Glanfield had had a lover of the name of Strangwidge, and after her marriage the two agreed to get rid of the aged husband by poison or in some other way. Poison was, however, not effectual, for, as the writer of the narrative states, — "God, who preserveth many persons from such perils and dangers, defended stil the said M. Padge from the secret snares and practises of present death, which his wife had laid for him; yet not without great hurt unto his body, for still the poison wanted force to kil him." Strangwidge and Mrs. Page, therefore, hired two of their men-servants, Priddis and Stone, to smother Page in bed. They stole upon him, (for he slept apart from Ulalia,) and first strangled him with the kercher he had bound round his head, and then broke his neck upon the bed-stocks. Mrs. Page, pretending innocence, sent for her father and for a Mrs. Harris, a sister to Page, "willing her to make haste if ever she would see her brother alive, for he was taken with a disease called the Pull [palsy], as they tearme it in that country. These persons being sent for, they came immediately," and they found marks of violence on the corpse. Priddis, being taken into custody, confessed his crime and implicated Stone, who had been married the very day after the murder, and was therefore arrested, and carried to prison, in the midst of his jollity.

It is a remarkable circumstance that the examinations, as stated in the tract, were taken before the famous Sir Francis Drake; and then it came out that Strangwidge and Mrs. Page were also guilty, the latter declaring boldly before the justices, that she would "rather dye with Strangwidge than live with Padge." She had her wish; and, the murder having been committed on the 11th February, they were all four executed at Barnstaple, on the 20th February, 1591.

Several ballads and broadsides were published on the occasion, and four of them are now before us, two by the same and two by different printers. The best of these has the initials T. D. (*i. e.* Thomas Deloney, see Vol. I. p. 259) at the end, and purports to have come from the press of Edward Allde. It has no date, but there can be no dispute that it was published while the dreadful events were attracting attention in London. It has for title, "The

Lamentation of George Strangwidge, who for consenting to the death of Master Page of Plimouth, suffered death at Barnstable on 20th Feb. 1591." As it has never been noticed, we quote a few stanzas from it, where it addresses itself to Glanfield as the real occasion of the calamity, by giving his daughter, against her will, to rich old Page: —

"O Glanfield, cause of my committed crime,
So wed to wealth as birds in bush of lime,
What cause hadst thou to bear such wicked spight
Against my love, and eke my heart's delight?

"I would to God thy wisedome had beene more,
Or that I had not entred at thy doore,
Or that thou hadst a kinder father beene
Unto thy child, whose yeares are yet but greene!

"The match unmeete which [only] thou didst make,
When aged Page thy daughter home did take,
Well maist thou rue with teares that cannot dry,
Which is the cause that four of us must dye."

Strangwidge then apostrophizes Mrs. Page as follows: —

"It was for me, alas! thou didst the same;
On me by right they ought to lay the blame:
My worthless love hath brought thy life in scorne;
Now, woe is me that ever I was born!"

Another ballad is headed "The Complaint of Ulalia Page, for the causing her Husband Page to be murdered for the love of George Strangwidge, who were executed together." It was printed by "J. R. for E. White," and also has no date. Here Mrs. Page also lays all the blame upon her father: —

"Eternall God! forgive my fathers deede,
And grant all Maidens may take better heede:
If I had been but constant to my frend,
I had not matchd to make so bad an end.

"Farewell, sweet George, always my loving frend!
Needs must I laud and love thee to the ende;
And all be it that Page possest thy due,
In sight of God thou wast my husband true."

The third broadside we may pass without further notice than that it has the date of 1591. It is remarkable that all are in

the same metre, but not to the same tune, the fourth, printed by Thomas Scarlet, being to the favorite air of "Fortune my foe." It is called "The Lamentation of Mr. Page's Wife of Plymouth, who being forced to wed him, consented to his Murder." Here, again, the cruel father is made the real author of his daughter's crime: —

> "In blooming yeares my fathers greedy minde
> Against my will a match for me did finde," &c.

And again afterwards: —

> "You Parents fond, that greedie minded be,
> And seeke to graff upon the golden tree,
> Consider well, and rightfull judges bee,
> And give your doome twixt parents love and mee."

She appeals to the "Devonshire dames and courteous Cornwall Knights," and then turns to her George: —

> "And thou, my dear, which for my fault must dye,
> Be not afraid the sting of death to try:
> Like as we liv'd and lov'd together true,
> So both at once let's bid the world adew."

She concludes with a prayer for the Queen, who is not mentioned in the other three ballads: —

> "Lord! bless our Queene with long and happy life,
> And send true peace betwixt each man and wife;
> And give all parents wisedome to foresee
> The match is marr'd where mindes doe not agree."

It is not difficult to see how poets like Ben Jonson and Dekker would be able to make a very interesting and popular play out of the incidents, even eight years after the temporary interest in the subject had subsided. Considerable sums were laid out by Henslowe and his Company, in getting up the piece in a way worthy of its authors; and "Page's damask gown," and two "taffaty suits," one white and the other hare-colored, are mentioned in an Inventory appended to his Diary, (pp. 272, 274.) It may be added that, with the aid perhaps of the often-acted play, so long did curiosity survive upon the subject, three of the preceding ballads were reprinted, for song and sale in the streets, full a century afterwards.

PAINTER, WILLIAM. — The Palace of Pleasure, Beautified, adorned and well furnished, with pleasaunt Histories and excellent Novels, selected out of diuers good and commendable Authours. By William Painter Clarke of the Ordinaunce and Armarie. Eftsones perused, corrected and augmented. 1575. — Imprinted at London by Thomas Marshe. 4to. B. L.

The second Tome of the Palace of Pleasure contayning store of goodlye Histories, Tragical matters, and other Morall argumentes, very requisite for delight and profyte. Chosē and selected out of diuers good and commendable Authors, and now once agayn corrected and encreased. By Wiliam Painter, Clerke of the Ordinance and Armarie. — Imprinted at London In Fleatstrete by Thomas Marshe. 4to. B. L.

We do not find either of these title-pages to the two volumes of Painter's "Palace of Pleasure" anywhere quite correctly given, and we have, therefore, copied both above.

The dedication to the Earl of Warwick is dated "Nere the Tower of London the first of Januarie 1566," and the earliest edition (printed by Henry Denham for Richard Tottell and William Jones) came out with 1566 on the title-page; but it is clearly to be taken as 1566–7. "The second tome" (printed first by Henry Bynneman for Nicholas England) bears the date of 1567, and the dedication to Sir George Howard is dated "From my pore house besides the Towre of London, the iiij of November 1567." The second volume of Marsh's impression, without date on the title-page, we may perhaps conclude, came out, like the first volume, in 1575.

Before Painter was appointed Clerk of the Ordnance and Armory, he was a schoolmaster at Sevenoaks, and in 1560 he had published a translation of W. Fulke's *Antiprognosticon contra inutiles Astrologorum Prædictiones*, which translation was reprinted in 1561. At a later date (but without the year) appeared a work of the same character, entitled "Four great dyers striving

who shall win the silver Whetstone," with the initials W. P. upon the title-page, and they most likely were those of William Painter. (See Vol. I. p. 21, art. ALMANACKS.)

It is useless to enter into any description of these volumes, which furnished Shakspeare and our other dramatists with so many subjects for their plays; and which are so amusing in themselves, though not, perhaps, translated with the grace and freedom which would have rendered them more attractive, and which might have been caught from many of the beautiful originals.[1] It is to be lamented that Painter, for some reason, never published a third "tome," as he at one time certainly intended, and as we learn from "The Conclusion, with an Advertisement to the Reader," appended to the edition of 1575 before us. In it he says: "And bicause sodaynly (contrary to expectation) this Volume is risen to greater heape of leaves, I do omit for this present time sundry Novels of mery devise, reserving the same to be joyned with the rest of another part, wherein shall succeede the remnaunt of Bandello, specially sutch (suffrable) as the learned Frenche man François de Belleforrest hath selected, and the choysest done in the Italian. Some also out of Erizzo, Ser Giovanni Florentino, Parabosco, Cynthio, Straparole, Sansovino, and the best liked out of the Queene of Navarre, and other Authors. Take these in

[1] Several authors availed themselves of the title and popularity of Painter's "Palace of Pleasure." One of these we have noticed in the first volume of this work; and another is George Pettie, who, about 1576 (the date of the entry at Stationers' Hall), produced what he entitled "A petite Pallace of Pettie his Pleasure," consisting of twelve tales or novels founded chiefly upon classical stories. It was printed by R. Watkins without date, and the favor with which it was received may be gathered from a fact, not hitherto remarked upon, that it was twice issued by the same typographer, and probably in the same year. An accurate comparison of two copies for which the same letter was used shows many differences, proving that the whole was set up a second time. Even the two title-pages vary, for in one the word "containing" is spelt *conteyning*, and in the other *contayning*. The book is a rare one, but it is prose from end to end, and the somewhat trite narratives are not given in a very attractive style. However, it was printed for the *third* time by James Roberts, in 1598. George Pettie also translated the first three books of Guazzo's "Civil Conversation," of which Malone knew of no earlier copy than that of 1586, but it was, in fact, originally printed in 1581.

good part, with those that have, and shall, come forth, as I do offre them with good will."

This edition, by Marsh, is more complete than the earlier one, and it is that which was reprinted in 3 vols. 4to, 1813.

PALINGENIUS. — The firste thre Bokes of the most christiã Poet Marcellus Palingenius, called the Zodyake of lyfe: newly translated out of latin into English by Barnabe Googe. — Imprinted at London by John Tisdale, for Rafe Newberye. An. Do. 1560. 8vo. B. L. 64 *leaves.*

This is one of the rarest poetical works in our language. We never had an opportunity of seeing more than the exemplar before us, and our belief is that only one other copy is in existence.

Barnabe Googe was born in 1540, for he was only twenty when the book in our hands was published; and he dates a Latin address of two pages to his friends William Cromer, Thomas Honiwood and Ra. Heimund, *Ex musæo nostro, Decimo Martii Anno Christi* 1560, *et ætatis nostræ xx.* He was of a good family, his father being Recorder of London, and distantly related to Lord Burghley. He was sent to Cambridge, where he became a member of two houses, Christ's and New College, but does not appear to have taken any degree. He then travelled; and in our review of his "Eglogs, Epytaphes, and Sonnettes," 8vo, 1563, it appears that he had only returned from Spain while that work was still in the press. (See Vol. II. p. 65.) Messrs. Cooper state (*Ath. Cantabr.* II. 39) that "he resided at Staple Inn in 1570," but the fact is that he was living there ten years before, when he published these "First Three Books" of Palingenius, because he dates the dedication of it to Lady Hales, "his right woorshipfull and his especiall good Graundmother," "from Staple Inne at London the eighte and twenty of march." That he was proud of his family arms we may judge from the fact, that they follow the title on a separate page, at the bottom of which we read, —

"*Quæ gerit hic clypeus Probitatis fulgida signa*
Vendicat et celebrat Gogœa clara domus."

The preliminary matter, before we come to the author's "Preface," fills eight pages, the last containing a Latin acrostic, by Gi. Duke, upon "Barnabas Gogeus." The Preface is of six pages, in the same measure as the body of the poem; and it seems out of the question for Googe to affect, as he does, incompetence for his task, seeing that it was expressly imposed upon him by the Muse Calliope, who selected him for the purpose. He represents that he sat down among his books, "crouching for cold" in winter, when he was surprised by the entrance of "Fayre Ladyes nyne with stately steps": —

"In Mantels gyrte of comley grace,
and bookes in hande they bare,
With Laurell leafe their heads were crownd,
a syght to me but rare.
I saw them come and up I rose,
as dewty moved, to meete
These learned Nimphes, & down I fall
before their comely feete."

Googe had no great variety or choice of epithets, when he thus applied "comely" first to the "grace," and secondly to the "feet" of the Muses. Three of them speak to him, all three being competitors to engage his services as a poet. Melpomene wishes him to translate Lucan; but Urania interposes, and urges strongly that he should employ his skill

"With Englishe rime to bring to light
Aratus worthey bookes,"

enforcing his peculiar competence. He adds: —

"These wordes declarde with pleasante voyce,
this Lady helde her peace,
And forth before them all I saw
the loveliest Lady prease:
Of stature tal, and Venus face
she semde me thought to have,
And Calliope she called was
with verse that writes so grave.
Sisters, quod she, and Ladies all,
of Jove the mighty line,
To whom no arte doth lye unhyd
that heare we may defyne:

Chiefe patrons of the Poets pore,
and aiders of their verse,
Without whose help their simple heds
would nothyng well rehearse,
I am become a suter here
to you, my Ladyes all,
For hym that heare before you standes,
as unto learnyng thrall."

Her suit is, that she should be permitted to employ Googe in translating Palingenius, who had "got hym selfe an everlastyng fame" by writing his *Zodiacus Vitæ*. To this proposal the Muses at once agree, and then it becomes Googe's turn to protest his incompetence, in opposition to the verdict of the nine Muses in his favor. He says, —

"In England here a hundred headdes
more able now there be
This same to doe: then, chose the beste
and let the worste go free."

They would take no denial, "and fast away from him thei flyng." Googe therefore has no choice but to obey the express command of the Muses, and his plea of incompetence, and his solicitation for indulgence from the reader, are in a manner thrown away and superfluous.

"The Preface" is followed by "The Booke to the reader" on two pages, still claiming a candid construction from the learned, while of others he says, —

"The common sort I nought esteme,
unskilfull though they grudge:"

nevertheless, he humbly entreats "both sortes" to "beare the weaknes of his wyt."

Aries, the first book, begins on a new signature, "A," but the second book, Taurus, commences on B iii, and the third book, Gemini, on D viii b, continuing as far as G viii, the last page being occupied by "Faultes escaped in the printyng."

As no fewer than sixteen pages 8vo of specimens have been given in *Censura Literaria*, Vol. I. p. 320, from the second edition of 1561, (see the next article,) and as the variations between the two impressions, as far as the first three books are concerned, are

only literal, we shall not think it necessary here to add more, especially since the versification is precisely the same throughout, in form and manner entirely agreeing with the quotations we have already inserted. In his "Eglogs, Epytaphes and Sonettes," 1563, Googe has a poem on his own translation of Palingenius, in which he speaks of it as still unfinished; and it is singular that the writer of the criticism upon it in *Restituta*, IV. 362, considered it "blank-verse with occasional rhyme," when, in fact, the rhyme is as regular as possible, although the shortness of the lines, for the sake of the narrow page, gives it an apparent irregularity. This is the opening: —

> "The labour swete that I sustaynde in the[e]
> O, Pallingen, when I tooke pen in hande,
> Doth greve me now, as ofte as I the[e] se[e]
> But halfe hewd out before myne eyes to stande." &c.

The person must have had a very strange ear who could mistake it and the rest for blank-verse. Googe seems to have entered the army soon afterwards, and he was certainly employed, like Barnabe Rich, in Ireland. When the latter in 1578 published his "Alarme to England," Googe wrote an epistle to Rich, which was placed near the commencement of the book, and it contains a passage that well deserves to be extracted. It runs as follows: —

"That noble gentleman, Syr William Drurie, a paragon of armes at this day, was wont to say that the souldiers of England had alwayes one of these three ends to looke for — to be slaine, to begge, or to be hanged. No doubt a gentle recompence for such a merit. Yet want there not some that dare affirme it a vaine burden to a common wealth to maintaine souldiers, as the common disturbers and hinderers of publicke peace. Such a one was Syr Thomas More, who, having more skill in sealing of a writ then surveying of a campe, was not ashamed most unwisely to write (if I may so speake of so wise a man) that the common labourer of England, taken from the plowe, was he that, when it came to the matter, did the deede, whose goodly service in time of neede is better knowen then I neede to speake of. But what hath this realme gained by her small accompt of souldiers? She hath of barbarous people bene foure or five times invaded and overcome. I pray God the sixt be not neerer then men looke for. It is not money, nor multitude of men, that in extreamitie prevaileth, but skill and experience that safety maintaineth and preserveth."

The last we hear of Googe, at least in connection with our literature, is in 1588, when he superintended a new impression of the 12 Books of Palingenius, which had first come out complete in 1576. Messrs. Cooper (*Ath. Cantabr.* II. 39) speak of the edition of 1588 as dedicated to Lord Burghley; so it is, but, as will be seen in our next article, the first six books had been addressed to his Lordship, by the title of Sir William Cecill, as early as 1561.

PALINGENIUS. — The firste syxe bokes of the mooste christian Poet Marcellus Palingenius, called the zodiake of life. Newly translated out of Latin into English by Barnabe Googe. — Imprinted at London by Jhon Tisdale, for Rafe Newbery. Anno 1561. 8vo. B. L. 170 *leaves.*

The three additional books in this impression are Cancer, Leo, and Virgo, and the prefatory matter is also somewhat different. After the title-page follows the woodcut of Googe's arms, but instead of the two Latin lines we have merely B. G. under them. Then follows the Anagram by Gilbertus Duke, and nine Sapphics *In laudem Operis* by the same, the blank portion of the page being filled by a woodcut of Adam and Eve expelled from Paradise. Two pages of Latin verses headed *In conversionem Palengenii Barnabæ Gogæ carmen E. Deringe Cantiani*, are subscribed E. D. They are followed by *In Gogœi œditionem, G. Chathertoni carmen Elegiacum Christi Collegii Cantabrigiæ socii ad lectorem.* On the opposite leaf we read as follows, without any heading or signature: —

"If Chaucer nowe shoulde live,
Whose Eloquence divine
Hath paste y^e^ poets al that came
Of auncient Brutus lyne:
If Homere here might dwell,
Whose praise the Grekes resounde,
If Virgile might his yeares renewe,
If Ovide myght be founde;
All these myght well be sure

Theyr matches here to fynde,
So muche dothe England florishe now
With men of Muses kynde.
  Synce these might find theire mates,
What shame shall this my ryme
Receave, that thus I publishe here
In such a perlous tyme?
  A Poete ones there lyved,
And Cherill was hys name,
Who thought of Alexanders actes
To make immortal fame.
  Bredde up in Pegase house,
Of Poetes aunciente bloude,
A thousande verses yll he made
And none but seven good.
  Sythe Homer, Virgile, and the rest
Maye here theyr matches see,
Lett Cherill not thereat disdayne;
He shall be matched with me.
  For eche good verse he dyd receyve
A peece of golde (I trowe);
For eche yll verse the Kynge dyd bydde
His eare shoulde have a blowe.
  Though I presume with him as mate
Coequall to remaine,
Yet seake I not herein to be
Coparcener of his gayne."

This, which is wanting in the former impression, is hardly consistent with Googe's statement that he had been specially enjoined by Calliope and the other eight Muses to undertake the translation. Next we have the dedication to Sir William Cecill, where Googe calls Cecill his master and Lady Mildred his mistress. It is followed by a brief prose address "to the Reader," and that by "The Preface" in verse, as in the former edition. "The booke to the reader" immediately precedes "The first Booke of Pallingen called Aries."

It is remarkable that, although the errors are corrected, the list of "Faultes escaped in the printyng," of the edition 1560, is repeated at the back of the last leaf of Book III. of the edition 1561. We need only quote a few lines from the opening of what is new in this impression: —

"*The fourth booke entituled Cancer.*

"O Sun! that with perpetual course
about the worlde doest flye,
The parēt chiefe of every thing,
and dyamonde of the skye:
The Prince of all the starres, and springe
of everlastyng lyght,
Beholdyng every thinge abroade,
whyle as with colour bright
Of crimsyn hew, thou leavest aloofe
the brinckes of Persean land
With rising face, and passing forth
doste hyde thy fyery brand
Amydde the westerne fluddes, and last
of all, dost burn the hyll
Of Calpe great, and eke that course
frequentest alwayes styll." &c.

This apostrophe to the Sun, calling it "the diamond of the sky," and telling it of the exact course it has pursued since the creation, is not precisely in the same taste as Milton's address to the same orb.

One of the most noticeable parts of the work is the alphabetical list, on the last 18 pages, giving an explanation regarding all the classical and mythological persons introduced into the poem.

We may take this opportunity of correcting an error which has found its way into the Catalogue of the Bodleian Library, 5 vols. folio, where under "Googe" a work by Bernard Garter — "A new yeares Gifte, dedicated to the Pope's Holinesse," 1579 — is inserted. The identity of the initials, no doubt, misled the compiler, as they had previously misled Ritson, Bibl. Poet. 222. A review of Garter's pamphlet will be found in Vol. II. p. 49; his "tragicall and true Historie" of "two English lovers, 1563, written by Ber. Gar. 1565," was printed by R. Tottell, and is meritorious for the time.

Parker, Martin. — A True Tale of Robbin Hood, or a briefe touch of the life and death of that Renowned Outlaw, Robert Earle of Huntingdon, vulgarly called

Robbin Hood, who lived and died in A.D. 1198, being the 9 yeare of the reigne of King Richard the first, commonly called Richard Cuer de Lyon. Carefully collected out of the truest Writers of our English Chronicles. And published for the satisfaction of those who desire to see Truth purged from falsehood. By Martin Parker. — Printed at London for T. Cotes, and are to be sold by F. Grove dwelling upon Snow hill neare the Saracens head. 8vo. B. L. 11 *leaves.*

We know nothing of Martin Parker, the author of the above production, as a verse-maker, before 1632, when he seems to have put forth his first experiment under the title of "The Nightingale warbling forth her owne Disaster, or the Rape of Philomela," which he dedicated to Henry Parker, Lord Morley and Mounteagle. In his address to the Reader he pleads hard for an impartial hearing and judgment, and appears, without much desert, to have obtained his wishes. Excellence could hardly at any time be looked for from a man who could begin with such an execrable stanza as this: —

"I Philomel, turn'd to a Nightingale
Fled to the woods; and 'gainst a bryer or thorne
I sit and warble out my mournfull tale
To sleepe I alwaies have with heed forborne,
But sweetly sing at evening noone and morne:
No time yields rest unto my dulcide throat,
But still I ply my lachrimable note."

We have ventured to amend the passage by substituting *note* for "throat" in the last line; and it must have been what the author intended, though not what his compositor printed. No particulars have reached us regarding Parker's private history, but from and after 1632 he seems to have continually employed his pen, like his predecessor Deloney, (see Vol I. p. 259,) upon nearly every public occasion, besides producing innumerable ballads upon miscellaneous topics. He had many rivals and imitators, such as Guy, Crouch, Climsell, Price, and others, but none of them possessed or attained the same readiness in rhyming, or appear to have been gifted with the same natural humor. Although in

his earliest known production Parker attempted a serious and sentimental strain, his talent was more for subjects of a comic description, as will be seen in such pieces as "The King and the Northern Man," "The King enjoys his own again," &c.[1] The last was written during the Civil Wars, and, as may readily be supposed, was astonishingly popular among the Cavaliers both before and after the Restoration. He also employed himself upon romances. His "True Tale of Robin Hood," most likely, came out soon after his "Nightingale," and he followed it by his prose narratives of the story of King Arthur, Guy of Warwick, and Valentine and Orson. Of his "King Arthur" an edition was printed in 1660, and we apprehend that he lived and continued to write for some time after the return of Charles II. When he ceased to produce his rhymes, or when or where he died, we cannot state. In 1646 it is probable that he was in high repute, for S. Sheppard, in his "Times Displayed," printed in that year, thus speaks of the sort of reputation as a poet which Parker then enjoyed: —

> "Each fellow now, that has but had a view
> Of the learnd Phrygian's Fables, groweth bold,

[1] We are inclined to think that one of his best, and certainly one of his most entertaining, productions was his droll discursive satire, in which he supposes Robin Conscience to make a progress through town and country, and to inform the reader what kind of treatment and reception he met with, especially in different parts of the City. Mr. Burgon, in his "Life of Gresham," (II. 513,) quotes a small part of it, referring to the shops opened above the Royal Exchange, and he states that the verses "appeared in 1683," but the fact is that they came out in 1635. If they had first appeared in 1683, they would have proved nothing, because Gresham's Royal Exchange was burned down in the great fire of London. As nobody has correctly given the title-page of Parker's poem, we subjoin it from the only known perfect copy of the original impression. It is in 12mo, B. L., and consists of only 10 rather widely printed leaves: —

"Robin Conscience, or Conscionable Robin. His Progresse thorow Court, City and Countrey: with his bad entertainment at each severall place. Very pleasant and merry to bee read. Written in English meeter by M. P.

Charitie's cold, mens hearts are hard,
And most doores 'gainst Conscience bard.

London: Printed for F. Coles, at the upper end of the Old Baily, neare the Sessions-house, 1635."

And name of Poet doth to himself accrew:
That ballad maker, too, is now extold
With the great name of Poet."

In order that no mistake might be made as to the person intended, Sheppard inserted the initials of Martin Parker in his margin. It is impossible to give anything like a list of his various pieces. Many of them were merely broadside ballads, and continued to be reprinted, in the same shape, until the commencement of the eighteenth century, almost invariably with the name or the initials of the writer at the end of them. One of the earliest and most remarkable of these was his account of the procession of "The Inns of Court Gentlemen" to Whitehall in 1633, for the performance of Shirley's "Masque of Peace"; it is ornamented with a large woodcut of a cavalcade, which was evidently not designed for the occasion, because the King figures in it, preceded by his heralds and accompanied by his nobility. It was written "to the tune of our noble King in his Progresse," and is, as usual, in two parts, with M. P. at the corner. As the only known broadside of it is now before us, we quote a couple of stanzas: —

"These noble minded Gallants
to shew their true love
to our Royall King and Queene,
Did largely spend their talents
To make a faire shew,
that the like was never seene.
To set downe all exactly
my skil comes far too short,
To the honor of those Gentry
that live at the Inns of Court.

"The next day after Candlemas,
betwixt the houres
of seven and nine at night,
This stately company did passe
From Hatton-house in Holborne
unto White-hall in sight.
Of such a peerelesse object
no age can make report,
To the honor of those Gentry
that live in the Inns of Court."

This may have been Parker's first appearance as a mere ballad-writer, but he had previously issued several chap-books in verse, and possibly among them his "True Tale of Robin Hood," although the oldest copy Ritson could procure was as late as the year 1686, (Robin Hood, I. 127.) The impression we have used must be nearly half a century older, and cannot be more recent than about the period of the breaking out of the Civil Wars in 1642.

On the title-page is a woodcut of three men, the centre one in a court-dress, hat and feather, sword and buckler; on his right is an archer with bow and arrows, and on his left a soldier with cutlass and halbert. It is very similar to that in some editions of "Adam Bell, Clim of the Clough, and William of Cloudeslie," but of an older style. Our reason for noticing "The True Tale of Robin Hood," as it appears in the old impression before us, is, that we may illustrate how superior some of the readings there are to the comparatively modern, and corrupted, text upon which Ritson was obliged to rely, knowing, as he did, no more ancient copy than that of 1686, from which he printed. The precise date of the exemplar in our hands cannot be ascertained, because the year, if any were given, has unfortunately been cut away by an old binder; but it was entered at Stationers' Hall on 29th February, 1631–2, and in all probability it was first printed soon afterwards. Besides the woodcut on the title-page, two others are inserted as ornaments, both of them perhaps a century anterior to the appearance of the small volume, one representing three human figures tormented in hell by flying dragons and serpents, and the other the Almighty conversing with Noah, axe in hand, and instructing him as to the building of the Ark.

The better readings of the older copy commence on the very title-page, for whereas that used by Ritson states that the Tale was "published for the satisfaction of those who desire truth from falsehood," our exemplar completes the sentence, and states that it is "published for the satisfaction of those who desire *to see* truth *purged* from falsehood." The superiority of the old text is as remarkable as that just pointed out on the title-page, and in proof we subjoin a few specimens.

Omitting minor discrepancies, such as "*his* days" for "our

days," "*this* Earl" for "the Earl," "*by* their ways" for "in their ways," "*forced* to be his guide" for "faine to be his guide," &c., we arrive at the following stanza, as Ritson gives it, Vol. I. p. 137:—

"The bishop of Ely chancellor,
Was left *a* vice-roy here,
Who, like a potent emperor,
Did proud domineer."

The lines, as we find them in the older copy, run thus excellently: —

"The bishop of Ely, chancellor,
Was left *as* vice-roy here,
Who, like a potent emperor,
Did *proudly* domineer."

Again, farther on, where Robin Hood's good deeds, with the money he took from the rich, are spoken of, Ritson's copy of 1686 reads, —

"With wealth that he by roguery got
Eight alms-houses he built;"

but the copy in our hands does not attribute mean and despicable "roguery" to the hero, but courageous, and almost justifiable, spoliation of cash for the poor, that the rich could well spare: —

"With wealth *which* he by *robbery* got
Eight alms-houses he built."

Afterwards, when Robin Hood was unfortunately dead, we are told in Ritson's copy, —

"His followers, when he was dead,
Were some repriev'd to grace;"

but, according to the exemplar before us, they were not "reprieved to grace," an unprecedented expression, but "*receiv'd* to grace."

"His followers, when he was dead,
Were some *receiv'd* to grace."

Near the end, p. 146, is another stanza in which two important words were corrupted in 1686, for there we read, —

"No waring guns were then in use,
They dreamt of no such thing;
Our Englishmen in fight did use
The gallant gray-goose wing."

What, we may ask, are "waring guns"; and why did the third line end with the same word as the first line? The corruptions are evident when we substitute the older text, which is this: —

"No *roaring* guns were then in use,
They dreamt of no such thing;
Our Englishmen in fight did *chuse*
The gallant gray-goose wing."

Ritson accepted the text just as he found it, and, if he suspected misprints, he made no suggestions of emendations. From the copy before us we quote the Epitaph upon Robin Hood, as set up by the Prioress of Kirklay, which, although consisting of eight lines, differs in as many places from the Epitaph as Ritson prints it in Vol. I. p. 127: —

"Robert earle of Huntington
Lies under this little stone:
No archer was like him so good;
His wildnesse named him Robin Hood.
Full therteene yeares, and something more,
These northerne parts he vexed sore.
Such out lawes as he, and his men,
May England never know agen."

The variations here are none of them material, but they serve to show the value of the older impression. Regarding the Epitaph, see also Johnson's "Lives of Highwaymen," &c., fol. 1734, p. 24.

PARKER, MARTIN. — A briefe dissection of Germaines Affliction: With Warre, Pestelence and Famine; and other deducable miseries, Lachrimable to speak of, more lamentable to partake of. Sent as a friendly monitor to England, &c. Written from approv'd intelligence, by M. Parker. Luk. 13, 3. — Printed at London by T. Cotes, for Francis Grove, dwelling on Snow hill, neere the Sarazen's head. 1638. 12mo. 12 *leaves.*

This small production is altogether unknown to bibliographers.

Martin Parker signs the address "To the tender hearted Reader" with his name at length; and his professed object was to warn England by the example of the miseries of all kinds, war, pestilence, and famine, under which Germany, and especially the Palatinate, was suffering in 1638. It opens with this stanza: —

"This Paper (white before) hath reason just
In Sable weeds (these lines) it selfe to dresse;
For what may here be read (if we may trust
Old Natures doctrine) shewes such heavinesse,
That sencelesse things may mourne: why should not then,
White Paper mourne, that beares black deeds of men?"

There are sixty-eight stanzas of the same measure, written with some facility; for Parker, as we know, was a practised penman, but full of the most painful and disgusting horrors described with all the exaggerations of style of which the writer was capable. He paints mothers killing and eating their own children, virgins ravished and slaughtered, and men mutilated and murdered. Sometimes, in the midst of his miseries, he is ridiculously prosaic: —

"A Bushell of corne (with difficulty brought)
Eighteene Rix dollers there will easly yeeld,
And glad are they by whom the same is bought:
Tis food (not money) that is hungers shield:
It is in English coyne foure pounds, twelve pence.
To save their lives they will not spare expence."

In "The Epilogue or Postscript to the Reader," Parker warns England not to incur the merited wrath of the Almighty, as Germany had done: —

"Let's all consider tis th' Almighties hand
That striketh others, and doth spare our land,
And that his love (not our desarts) is cause
Why from our Nation he the stroke withdrawes.
We are as wicked (if not more) then they
On whom he doth his rod of anger lay."

He proceeds to express gratitude that England has

"A gracious King, under whose Government
We live in peace, and for our more content,
Are fortifi'd with a Royal off-spring, which
Our land with future blessings may inrich."

Within a few years afterwards, the Civil Wars rendered vain all the author's anticipations of tranquillity and happiness. The style of this chap-book reminds us much of that in which the siege and destruction of Jerusalem are narrated in the pretentious (if we may use the word) poem called "Caanan's Calamitie"; but we know that that production was originally published before Martin Parker was born. (See Vol. II. p. 166.) Both authors seem to have striven to represent all that was revolting in the most offensive language; and both pieces were addressed precisely to the same class of readers. Parker's production appears to have been so popular as to have occasioned the destruction of every copy but the one in our hands.

Parker, Martin. — A True and Terrible Narration of A horrible Earthquake, which happened in the Province of Calabria (in the Kingdome of Naples, under the dominion of the King of Spaine) in Italy, upon the 27 of March last past according to Forraigne account, and by our English computation, the 17. and the Festivity of S. Patrick: to the devastation and depopulation (some totally, some in part) of 8 great Cities, and 24 Townes and Castles (in the compasse of some 612. miles English) and the death of some 50000 persons, of all degrees, sexe, and age. The like never heard of in precedent times. From pregnant atestation, written in English verse By Martin Parker. With a memorable List of some other Earthquaks and horrible accidents, which have heretofore happened in England. — Printed at London by Tho. Cotes for Ralph Mabb, and Fr. Grove, and are to be sold at his Shop upon Snow hill, neere the Sarazins-head. 1638. 8vo. 8 *leaves*.

This is a very large and elaborate title to a very small book, but too long to be printed as a broadside, and therefore brought

out in the shape of a chap-book. It consists of fifty six-line stanzas; and on the last leaf but one begins "A memoriall or List of some Earthquakes and other horrible accidents which heretofore have hapned in England." It applies to the years A. M. 3907, A. D. 778, 1088, 1098, 1550, and 1579, the last on 6th April; but for 1579 we ought to read 1580, as given by earlier, as well as later authorities. Of the earthquake in Calabria Parker says, —

"It is no newes brought from Duke Humphryes tombe,
Nor Graves-end Barge; nor any thing invented,
But what from Venice did (to England) come,
Where in Italian 'twas (with Licence) printed.
If any to gainesay it goes about,
He may as well of any writings doubt."

The Narrative is generally very prosaic, though written in verse; as far as facility goes, not bad. It opens thus: —

"A sable quill puld from a Ravens wing
My muse would be accomodated with,
An instrument fit for this mournful thing
Of which I purpose to set down the pith.
It is a subject which may teares extract
From him who all his life compunction lackt."

It ends with this stanza: —

"Lastly, lets all invoke the Power Divine
To keepe us from destruction and mishaps,
And that his favours on us still may shine
Defending us from all the snares and traps
Which enemies may lay to this effect.
Our King, Queene, and blest Issue, Lord protect!
Amen."

This tract is mentioned in both editions of Lowndes' Bibl. Manual, but it is not stated where a copy is to be found. We never saw any other than the one to which we have resorted.

PARKER, MARTIN. — The Poet's Blind mans bough, or Have among you my blind Harpers:[1] being a pretty

[1] This expression had long been proverbial. We quote the following

medicine to cure the Dimme, Double, Envious, Partiall, and Diabolicall eyesight and Iudgement of those Dogmaticall, Scismaticall, Aenigmaticall, and non Gramaticall Authors who Lycentiously, without eyther Name, Lycence, Wit o[r] Charity, have raylingly, falsely, and foolishly written a numerous rable of pesteferous Pamphelets in this present (and the precedent) yeare, justly observed and charitably censured, by Martine Parker. — Printed at London by F. Leach, for Henry Marsh, and are to bee sold at his shop over against the golden Lyon Taverne in Princes street. 1641. 4to. 8 *leaves*.

A very badly printed, and not well-penned tract, which the author could not have looked at while it was going through the press, or such gross blunders as it contains could never have escaped him. It certainly was by no means the common practice of our old authors to correct their own proofs, and hence the frequent and glaring mistakes. The following error, even in the name of the author, was not set right, although the rhyme detects it: —

> "In diverse pamphlets, what ere currish barker
> The authour was, he snarl'd at Martin *Parter*."

The object of Parker was to reply with severity to some anonymous scribblers, who had assailed him, especially as one of the defenders of Laud, whose imprisonment is thus mentioned: —

> "But (as friends) I friendly them advise,
> That if hereafter they write any lyes,
> Let them more likely be then that which was
> Composed by some short hayr'd, long ear'd Ass,
> Of a strange plot (beyond imagination)
> To give the Arch Bishop his free relaxation

---

from Gabriel Harvey's "Pierce's Supererrogation," which came out in 1596: — "But now there is no remedie: *have amongst you, blind Harpers* of the printing house, for I feare not six hundred Crowders, were all your wittes assembled in one capp of vanitie, or all your galles united in one bladder of choler." It is of the "blind harpers of the printing house," that Martin Parker in some sort complains.

Out of the Tower by Necromantick spells:
Themselves did only know it, but none els."

He asserts that he had never written anything anonymously: —

"What ever yet was published by mee
Was knowne by Martin Parker, or M. P.;"

and he follows it up by stating that such had been the usual, and honest, course of his predecessors and contemporaries. He mentions Chaucer, Spenser, and the Earl of Surrey, and then adds: —

"Sydney and Shakspire, Drayton, Withers, and
Renowned Jonson, glory of our land,
Deker, learn'd Chapman, Haywood, althought good
To have their names in publike understood,"

as well as Quarles and Taylor, the water-poet, which last he afterwards again introduces. It seems that all the attacks upon Parker had not been anonymous, since he places the name of John Thomas, in the margin, as the writer of at least some of them. In a "Postscript" Parker makes an evident allusion to "The Scourge for Paper Persecutors" by John Davies of Hereford, (see Vol. I. p. 229,) which, having been originally printed about 1610, had been reprinted in 1625, and was composed in something like the same spirit, and not with a very different purpose.

All Parker's productions were more or less popular, and it cannot be said that he wrote beyond, or above, the period in which he lived. He used his pen to please the multitude, and not to elevate it. His "Robin Conscience or Conscionable Robin," "in English meeter," came out in 1635 as a chap-book, and for its satirical turn deserves praise; but "Harry White, his Humour," in prose, has little to recommend it. It has no date, and we are disposed to place it late in the author's career. Both these have been reprinted.

Parker, Martin. — The most admirable Historie of that most Renowned Christian Worthy Arthur King of the Britaines. 4to. B. L. 12 *leaves.*

A large woodcut of a Turk, or Saracen, on horseback (used

first, no doubt, for some other work to which it was more appropriate) occupies so much of the title-page that there was no room for an imprint, and it is therefore found at the end. — "London, printed for Francis Coles at the Signe of the Lamb in the Old-Bailey, 1660."

The dedication, the heading of which is singularly misprinted, is "To all all those noble spirits, who after antiquity joyned with truth." We must omit "all," and add some such word as "seek" before "after," in order to make it intelligible. This address is subscribed by the well-known initials of Martin Parker, and we need not hesitate in assigning the work to him. It has, however, never yet been included in any list of his productions, and we have heard of no other copy than the present, which, however, looks like a reprint.

The back of the title-page is blank; then follows the dedication, and a list of the eleven chapters into which the tract is divided, headed "The Contents of the severall Chapters in this following History."

In the dedication Parker insists on the genuineness of the story of King Arthur, "one of the three Christian Worthies," on the authority of Geoffrey of Monmouth, maintaining that there is just as much reason to doubt the existence of William the Conqueror, as of renowned King Arthur.

In order to bring the narrative into the compass of 12 leaves, the last two pages are printed in a smaller type than the rest, and the work ends thus, the word "they," which we have given in Italic, being surplusage; and indeed the whole is a wretched specimen of typography: — "When he had thus victoriously raigned 26 years, he rendered to death his interest, and his soule to his Redeemer in the year of Grace 543, and was buryed at Glasenbury, *they* where in this present modern age (I meane within living men's memory) there hath been an old Epitaph, with some other memorials of him found: the Epitaph (so well as I can) I think it not impertinent to render in English: —

King Arthur's Epitaph.

"Here lyes great Arthur, Britains King,
'Mongst Christian worthies first of three:
His fame throughout the world doth ring;

None did such doughty deeds as he.
Death all unto this passe doth bring:
He can subdue the greatest King."

A woodcut of Arthur, presiding over his Knights at the round table, is given on p. 14, together with an alphabetical list of the 150 knights belonging to the Order. At the end of the enumeration we read, "These were the Names of those Princes and Noble Men."

It is stated in both impressions of Lowndes' Bibl. Manual, that Martin Parker also wrote the history of "Valentine and Orson," we presume in prose; but we never had an opportunity of seeing it, and we apprehend that no copy now exists. His "Garland of withered Roses," 1656, is mentioned by Bishop Percy, but it has never been seen in our day. We infer that it was, (like T. Deloney's "Garland of Good Will," and R. Johnson's "Royal Garland of Golden Roses,") in the main, an assemblage of pieces which had previously appeared in broadsides, and which Parker, late in life, wished to preserve in a collected form. His "Guy Earl of Warwick" is, we believe, only known from the entry of it at Stationers' Hall in 1640.

Parkes, W. — The Curtaine-Drawer of the Worlde: or the Chamberlaine of that great Inne of Iniquity. Where Vice in a rich embroidered Gowne of Velvet rides a horse-backe like a Judge, and Vertue, in a thrid-bare Cloke full of patches, goes on foote like a Drudge. Where he that hath most mony may be best merry, and he that hath none at all wants a friend, he shal daily have cause to remember to grieve for. By W. Parkes Gentleman, and sometimes Student in Barnards Inne.

Trahit sua quemq, voluptas,
Attamen nocet empta dolore.

London, Printed for Leonard Becket, and are to be sold at the Temple neere to the Church. 1612. 4to. 35 *leaves.*

Douce considerably over-estimated this author when he said (Illustr. II. 75) that he was a man "of great ability and poetical talents." He had some strength as a satirist, but it often descends to abuse, and he was deficient in invention. His style is loose and desultory, and his work is put together without rule or system. His object was to write what would attract attention from all classes, and with all classes in turn he finds grievous fault. What he was, excepting that he tells us himself he was a "gentleman," and at one time a student of Barnard's Inn, we are altogether uninformed. He does not claim to have been of either University, and we meet with no record of him either in Anthony Wood, or in the valuable work of Messrs. Cooper. He gives no hint of his profession excepting on his title-page, but he assails lawyers most unmercifully, and, as well as we can judge from what he says, had suffered much from them, from usurers, and from scriveners. We apprehend that he wrote his book because he could sell it, and because the price would aid him in his necessities.

There is little consistency in his production, for his Curtain-drawer is a person who sometimes exposes, and at others conceals the vices, vanities, and imperfections of mankind. It seems to have been written at intervals on separate sheets, containing prose and verse, and to have been combined afterwards with small regard to connection. Parkes is usually very self-confident, and does not scruple to say what comes into his head, and in the terms that first suggest themselves. The verse is generally satirical, and the prose descriptive and objurgatory. Both are intermixed, without any reason being obvious, or stated by the author, for varying from the one to the other. Whether he had or had not suffered from the ladies, he shows them on all occasions very little mercy.

Parkes's "Introduction" fills nearly six pages, but without much distinctness of purpose. He assails Usurers, Lawyers, Physicians, Women, &c., observing, —

> "Ther's no man living that the world can free,
> But he's a Drawer in some one degree:
> The word is common therefore, and the use,
> But much more common is the vile abuse."

Sometimes his Drawer is not only a drawer and withdrawer of curtains, but even a drawer of wine and beer. His verse is followed by several pages of prose, containing an address from "the World to her Children," where, among many others of a similar character, this sentence occurs: —

"I see the rich oppresse the poore, the lender the borrower, the Court the Country: Justice oppressed by the Law, Conscience by Covetousnesse: Deceit stretcheth out her hand, and every one is ready to joyne in familiarity with her: she comes with confidence, as your gallant Tearmer or Sojourner comes to your Citizen, to whom the very doores flye open, and entertainment willingly embraces, because he presageth a profitable guest: even so this Mistres of misteries promiseth no lesse, performeth no more, speedeth as easily."

There is nothing new in this, and in much more written in the same spirit. One of his most distinct temporary allusions is to the famous dramatic piece called "England's Joy," which had been written by Vennard, (see *post*, under VENNARD,) and performed at the Swan Theatre in 1603. Another, less distinct, is found at the close of the ensuing paragraph, which may also be taken as a specimen of Parkes's boldness in attacking all classes indiscriminately.

"Then the Stues was not heard of in Rome, nor the disease thought of in France, nor Turne-bull street situated in London. Then Noblemens chimneyes used to smoake, and not their noses: Englishmen without were not Blackamoores within, for then Tobacco was an Indian unpickt and unpiped, now made the common ivy-bush of luxury, the Curtaine of dishonesty, the proclaimer of vanity, the drunken colourer of Drabby salacy. Then purses of gold might have stood open by the high-way side, and no hand but the owners would have taken them up, which now scarce lye safe under ten lockes and keyes, at a Sermon in the Kings Chappell."

The last words relate to the famous pickpocket who had been recently hanged for robbing a man in the King's presence at the Chapel in Whitehall, regarding which transaction a separate pamphlet was published. "The Curtaine Drawer of the World" is a new heading, but without much new matter; and after the author has gone on in prose for some time, he breaks out in ryhme, almost as if his increasing indignation had compelled it. He thus treats landlords: —

"Exacting Land-lords, let your tenants rue
That they have lost your fathers to have you;
When he that bids the smallest moyty more
Shall turn you, aged weeping, out of dore.
Spend on most prodigall, whilst they lament
Your golden trappings in their doubled rent;
And let them delve it with their endlesse paine
From stones and earth to bring to you the gaine.
Let their stiffe sinewes, by your damned racke,
With care and labour meanly cloath the backe,
And let their bellies cleave unto their sides
To furnish forth your strange devised prides:
Hang more at once upon your selves in wast
Then Princes wore not many ages past;
And when you are so compleate in this kinde,
Then do you sort according to my minde."

The escape of "a German out of Wood-street Counter," subsequently mentioned, we cannot explain, nor is it of much consequence; and after some unmeasured charges of incontinence and extravagance against the wives of citizens, and the mistresses of town-gallants, we arrive at a series of "Epitaphs" upon Usurers, Lawyers, Courtiers, Countrymen, Citizens, and Physicians. That upon a Usurer we give: —

"Here lyes he underneath this stone
That whilst he liv'd did good to none,
And therefore at the point to dye
More cause had some to laugh then cry.
His eldest sonne thought he had wrong
Because he lingred out so long;
But now he's dead, how ere he fares
Ther's none that knowes, nor none that cares."

At this point the author seems to have gone to the length of his tether, and having exhausted his own materials, he resorts to some scraps he happened to have by him by other authors. Of these he inserts two, — one of them a riddle, to which the initials S. J. D. are affixed, meaning doubtless the witty Sir John Davys; and as we do not recollect that it has been printed elsewhere, we may quote it here: —

"Upon a Coffin by S. J. D.
"There was a man bespake a thing

Which when the owner home did bring,
He that made it did refuse it,
And he that brought it would not use it,
And he that hath it doth not know
Whether he hath it, ay or no."

Trifling as this is, it is better than anything of the kind by Parkes; and the same may be said of a short piece subscribed S. R., which we may attribute without much hesitation to Samuel Rowlands. It is not very clear, owing to its temporary application, but it refers, among other points, to the famous old satire called "Reynard the Fox," and to Ben Jonson's play "Volpone." It is entitled

"*In Vulponem.*

"The Fox is earthed now in ground
Who living fear'd not horne nor hound,
That kept the huntsmen at a bay
Before their faces ceaz'd his prey:
Of whose successe-full thriving wit
Bookes have been made, and playes beene writ:
That prey'd on Mallard, Plover, Ducke,
And ever scap'd by craft or lucke.
Yet now hee's gone: what though? behinde
Are Cubbes too many of his kinde,
Who whilst by death hee's kept away
Will make a purchase of his prey,
And when the old he left is gone
Will find out more to work upon.
In Skinners shops though some appeare,
Tis long before the last comes there.
S. R."

The last eight pages are a tedious "Meditation of the vanity of all vanity, shewing they are least wise that most use it," from which, as may be guessed from the title, we cannot find an extract possessing any real novelty. Just before the conclusion the author changes his measure from ten-syllable to eight-syllable verse, and his latest words in the person of Death are addressed to the female sex: —

"You gallant dames, behold your doome:
To me, at length, you all must come.
Though ner'e so fine you are but dust,

Though ne're so loath away you must;
Though all the world would tell you nay,
If I say go, you must not stay. * * *
No wealth, no strength no policy
Can make resistance, all must dye.
Therefore, let this be still your song,
Dead shall I be e're it be long;
Then woe to them ten thousand fold
Whom death as prisoners still shall hold,
But happy they whose life shall be
By death more happy, made more free."

The book is one of undoubted rarity, but we should not have bestowed so much space upon it, had we only taken its intrinsic merits into account. Douce was misled to praise it too highly by finding in it some real or fancied resemblances to Shakspeare.

Parnassus, England's. — Englands Parnassus: or the choysest Flowers of our Moderne Poets, with their Poetical comparisons. Descriptions of Bewties, Personages, Castles, Pallaces, Mountaines, Groves, Seas, Springs, Rivers, &c. Whereunto are annexed other various discourses both pleasaunt and profitable. — Imprinted at London for N. L. C. B. and T. H. 1600. 8vo.

We should not have thought it necessary to speak of this popular, remarkable, but at the same time not very rare miscellany, if we had not wished to supply a deficiency in every account of its contents, namely, the number of times each distinguished poet is quoted in it. It has required a good deal of labor and industry to calculate all and each; but we have gone through the task, and in the outset we supply the list, since it will in some degree enable the reader to judge of the esteem in which the different poets, to whose works resort was had, were held near the close of the reign of Elizabeth. We place them alphabetically, — a course not attempted in the original, where they are arranged, very loosely and irregularly, in subjects (sometimes repeated) under separate headings.

Achelley, Thomas, is quoted	12 times
Bastard, Thomas	10 "
Chapman, George	69 "
Churchyard, Thomas	5 "
Constable, Henry	3 "
Daniel, Samuel	115 "
Davys, Sir John	31 "
Dekker, Thomas	17 "
Drayton, Michael	163 "
Fairfax, Edmund	47 "
Fitzgeoffrey, Charles	17 "
Fraunce, Abraham	14 "
Gascoigne, George	42 "
Greene, Robert	32 "
Guilpin, Edward	7 "
Harington, Sir John	106 "
Higgins, John	18 "
Hudson, Thomas	45 "
Jonson, Ben	13 "
Kyd, Thomas	20 "
Lodge, Thomas	108 "
Markham, Gervase	38 "
Marlowe, Christopher	33 "
Marston, John	16 "
Middleton, Christopher	25 "
Middleton, Thomas	3 "
Nash, Thomas	2 "
Oxford, Earl of	3 "
Peele, George	13 "
Roydon, Matthew	12 "
Sackville, Thomas	20 "
Shakspeare, William	79 "
Sidney, Sir Philip	47 "
Spenser, Edmund	255 "
Storer, Thomas	36 "
Surrey, Earl of	11 "
Sylvester, Joshua	82 "
Turberville, George	8 "

Warner, William	117 times
Watson	25 "
Weever, John	13 "
Wyat, Sir Thomas	5 "

We are not aware of any inaccuracy in the above enumeration, but those who know the trouble of going through a book of more than 500 pages, most of those pages containing from one to six or eight quotations, will be sensible that mistakes may be easily made. Some citations are placed under the name of the work, as for instance, "The Mirror for Magistrates," from which forty-two passages have been selected; in other cases we find only initials used, such as B. S. T., C. H., G. F., G. S., &c., and two passages are assigned to *Ignoto*, and one to *I. Anthoris*, whoever he may have been. Some of the older poets seem to have been sparingly resorted to, while the then moderns, such as Daniel, Drayton, Lodge, Shakspeare, Spenser, Sylvester, and Warner, have been abundantly laid under contribution. A few of the poets had only just begun to write when "England's Parnassus" was compiled; and from others, such as Robert Greene and Thomas Nash, few specimens have been taken, because they had written much more prose than poetry.

The great deficiency of the work is a total absence of information as to the titles of the volumes quoted; and a few of the books are now so scarce, if not utterly unknown, that it is a hopeless labor to attempt to trace the passages. Shakspeare's "Venus and Adonis," and "Lucrece," were frequently used; but his plays were resorted to only in twenty-four places, and those such as had appeared in print in or before 1598. Thus —

Richard II. is quoted	4 times
Henry IV. Part I.	2 "
Richard III.	5 "
Love's Labors Lost	2 "
Romeo and Juliet	11 "

His property is indicated either by *W. Shakespeare*, *W. Sha.*, or *W. Sh.*, at the end of the quotations. We have gone over the whole in the course of the last fifty years, in order, where possible, to detect the productions from which the compiler made his selections. In the cases of our most notorious poets the under-

taking was comparatively easy, but although we have marked hundreds of passages in our copy, hundreds more remain unnoted.

As to the name of the compiler, the collector and selecter of more than two thousand quotations, we can arrive at no very satisfactory conclusion. The task was in some respects an invidious one. Some versifiers might complain that they were omitted, while others might contend that undue prominence had been assigned to really inferior writers, like Hudson, Storer, or Sylvester. Popularity, however, may in some cases have directed and governed the choice. A few noted poets, such for instance as Whetstone, Hunnis, and Tofte, were entirely neglected; and if a man like Ben Jonson were not in favor with the editor, thirteen quotations, instead of fifty or a hundred, may have marked, not the difference of estimate so much as the difference of esteem.

The name usually assigned to the editor has been Robert Allot, a distinguished publisher of the period;[1] and we have the initials R. A. to two preliminary sonnets, one to Sir Thomas Mounson, and the other "to the Reader." The same two letters are subscribed to four six-line stanzas introductory of Robert Tofte's "Alba," 1598; but we find "Robert Allot" at the close of a sonnet in praise of Christopher Middleton's "Legend of Duke Humphrey," published in the same year as "England's Parnassus." There was, therefore, a versifier named Robert Allot in 1600, and he may have been the publisher. He may also have been interested as a tradesman in the sale of "England's Parnassus," together with N. L. (Nicholas Ling), C. B. (Cuthbert Burby), and T. H. (Thomas Hacket?) whose initials, under Ling's device, are at the bottom of the title-page. R. A. may not have liked to appear connected with the volume in the double capacity of com-

[1] If Robert Allot were the compiler of "England's Parnassus," 1600, and if the initials R. A. introductory to Tofte's "Alba," 1598, mean Robert Allot, it is somewhat singular that no quotation from Tofte's poems is to be found in "England's Parnassus." Tofte, besides translations, published two collections of original sonnets, &c. before 1600, namely, his "Laura," in 1597, and his "Alba," in 1598. Christopher Middleton, whom Robert Allot also praised, is quoted at least twenty-five times.

piler and publisher. Until a better claimant be discovered, therefore, we must allow to Robert Allot whatever merit belongs to the selection of authors and their works.

Certainly, whoever superintended it, no work of the same importance was ever worse printed, and the errors have been unavoidably preserved in the ponderous reprint made in 1815, under the title of "Heliconia." Not only are the quotations given in a most corrupted form, (let the reader only compare those from Spenser and Shakspeare,) but passages are ascribed to poets who never wrote them, and others deprived of admirable lines to which they were justly entitled. Fourteen lines, the undoubted property of Shakspeare, are handed over at once to Drayton, while Shakspeare is in turn compensated by several pieces really belonging to Spenser and Warner. Some identical quotations are inserted, at least, twice over.

In spite of all its errors, "England's Parnassus" is a work of much interest and value; and among other advantages derived from it may be mentioned the manner in which it has enabled us, in modern times, to assign to their true authors several productions of curiosity and popularity. We may specify two in particular: one of them, "Skialetheia, or the Shadow of Truth," 1598, thought to be anonymous until within the last ten or fifteen years, but which we now know was written by Edw. Guilpin; the other, the drama of "The Battle of Alcazar," printed without an author's name in 1594, and properly assigned in the work before us to George Peele.

PARROT, HENRY. — Laquei ridiculosi: or Springes for Woodcocks. By H. P. — London: Printed for John Basby. 1613. 12mo. 123 *leaves*.

This author began to write in 1606, (not 1608, as misprinted in Lowndes' B. M. edit. 1861, p. 1788,) when he published "The Mousetrap." His next work was called "Epigrams," dated 1608, and in the same year came out his "The More the Merrier." These three works furnished a small part of the materials for the publication now under consideration. The rest consists of epi-

grams subsequently composed, although the author, who signs a Latin epistle *Lectori benigno, scienti, et ignoto*, asserts that *Duo propemodum anni elapsi sunt, ex quo primum Epigrammata hæc (qualiacunque) raptim et festinanter perficiebam;* and in an English address "to the Reader" he informs him, that the work had been "brought to the press without his privity," which may account for some of the self-repetitions.

The productions themselves are much more remarkable for their indelicacy and coarseness than for their wit or humor. These he had already excused, when he inserted the following in his "More the Merrier," 1608: —

"Be not agreeved my humorous lines afford
Of looser language here and there a word:
Who undertakes to sweepe a common sinke
I cannot blame him, though his beesom stinke."

Several others, like the following, touch pleasantly enough upon the manners of the time. It is numbered fifty-five, of the first book of *Laquei Ridiculosi*: —

"*Veniunt spectentur ut ipsi.*

"When yong Rogero goes to see a play,
His pleasure is you place him on the Stage,
The better to demonstrate his aray,
And how he sits attended by his Page,
That onely serves to fill those pipes with smoke
For which he pawned hath his riding cloke."

As the names given to the persons introduced are all fictitious, it is hardly possible to ascertain to whom the epigrams relate. The subsequent specimen (Epigr. 45, of Book II.) has obviously a personal reference — possibly to Nathaniel Field, the celebrated juvenile actor and poet, who, in the year preceding, had published an excellent comedy, called "Woman is a Weathercock," reprinted in 1829 in a supplementary volume to "Dodsley's Old Plays": —

"*In Histrionem.*

"Who braves it now as doth yong Histrio,
Walking in Pauls like to some Potentate,
Richly replenisht from the top to th' toe,
As if he were deriv'd from high estate?

Alas there's not a man but may descry
His begging trade, and bastard faculty."

It has been said that the person represented undergoing flagellation on the title-page of Davies's "Scourge for Folly" (printed about 1610) was meant for Parrot; but this conjecture seems sufficiently contradicted by the fact that Parrot, in the work before us, (Epigr. 107, Book I.,) pays Davies a high compliment for his wit. At all events, therefore, Parrot in 1613 could not have been sensible of the intention of Davies about 1610, and there is nothing in the engraving itself to support the statement.

The initials of the author are not usually on the title-page, though they are so in this copy, which has likewise a woodcut representing two woodcocks caught in springes, and one flying away.

PARROT, HENRY. — The Mastive, or Young-Whelpe of the Olde-Dogge. Epigrams and Satyrs. — Horat. *Verba decent iratum plena minarum.* — London Printed by Thomas Creede for Richard Meighen and Thomas Jones &c. 1615. 4to. 35 *leaves.*

The initials H. P. are appended to an address "to the universal Reader," and they are doubtless those of Henry Parrot. The style of the Epigrams is exactly similar to that of *Laquei Ridiculosi.* He says: — "I promised not long since to busy my selfe no more with these *bastard* kinde of commodities," — an epithet they had perhaps acquired from Thomas Bastard, who, as we have seen, printed a large collection of epigrams in 1598; (see Vol. I. p. 73.) If Parrot entered into any such undertaking, it was not publicly in his works. A preliminary sonnet, *Ad Bibliopolam*, is at least as well worth quoting as any other production in the volume: —

"Printer, or Stationer, or what ere thou proove,
Shalt mee record to Times posteritie,
Ile not enjoine thee, but request in love
Thou so much deigne my Booke to dignifie,
As first it bee not with your Ballads mixt;
Next, not at Play-houses mongst Pippins solde;

Then that on Posts, by th' Eares it stand not fixt
For every dull-Mechanicke to beholde;
Last, that it come not brought in Pedlers packs
To common Fayres of Countrey, Towne or Cittie,
Sold at a Booth mongst Pinnes and Almanacks.
Yet on thy hands to lye thou 'lt say 't wer pittie:
Let it be rather for Tobacco rent,
Or Butchers Wives, next Clensing-weeke in Lent."

In one of the Epigrams the author assures us, that they had been "long since compos'd." He printed his *Laquei Ridiculosi* in 1613, and those, he said, had been written about two years before.

At the end of the volume are three Satires, and "a Paradox in praise of War." From a passage in the second Satire, it is not improbable that Parrot was an actor at the Fortune Theatre, although his name is included in no extant list of the members of the company. There is humor in his description of the different buyers of his book in Satire II. The following is part of it: —

"The mending Poet takes it next in hand,
Who having oft the verses over-scand,
O filching! streight doth to the Stationer say,
Her 's foure lines stolne from forth my last New-play.
And that hee'l swere, even by the Printer's stall,
Although hee knowes 't is false hee speakes in all.
Then comes my Innes-of-Court-Man, in his gowne,
Cries, *Mew!* what hackney brought this wit to towne?
But soone againe my gallant Youth is gon,
Minding the kitchen more than Littleton. * * *
Next comes by my Familiar, yet no Spirit,
Who forceth me his friendship to inherit:
He sees my Booke in print, and streight he knowes it,
Then asketh for the booke, and the Boy shewes it;
Then reades a while and sayes — I must commend it,
But, sure, some friend of his for him hath pend it:
He cannot write a booke in such a fashion,
For, well I wote, 't was nere his occupation. * * *
Next after him your Countrey-Farmer viewes it:
It may be good (saith hee) for those can use it;
Shewe me King Arthur, Bevis, or Syr Guye:
Those are the bookes he onely loves to buye."

The cutting off of the date by the binder in one or two extant

copies of this rare production has led some to conclude that it was first printed without any, and that it came out in the year 1600; (*Restituta*, III. 415.) If such were the fact, it would have been Parrot's first, instead of his last known work. At the end is an apology for errors.

In Vol II. p. 58, is mentioned a production of a similar kind, and with a somewhat corresponding title, "The Mastiff Whelp," by William Goddard. It is without date, but, from internal evidence, it may be stated that it preceded Parrot's "Mastive, or Young Whelpe of the Olde-Dogge." If so, it is clear that Parrot modelled his title-page, in some sort, upon that of Goddard.

PARRY, WILLIAM. — A new and large discourse of the Travels of Sir Anthony Sherley, Knight, by Sea, and over Land, to the Persian Empire. Wherein are related many straunge and wonderfull accidents: and also, the Description and conditions of those Countries and People he passed by: with his returne into Christendome. Written by William Parry, Gentleman, who accompanied Sir Anthony in his Travells. — London Printed by Valentine Simmes for Felix Norton. 1601. 4to. B. L. 22 *leaves*.

On a previous page of this volume (61) we have reviewed a rare tract upon this subject by Anthony Nixon. It is six years posterior in date, and was only intended to gratify the curiosity of the public, being made up from second-hand authorities. The pamphlet before us (of which not more than three or four copies are extant, and some of those, as we shall show presently, imperfect) was written by a person who was an eye-witness of all he relates; for he had accompanied Sir Anthony Sherley to Persia, had remained there with him, but had come back alone, because, as it seems, Sir Anthony Sherley considered that he himself had other duties to discharge before he revisited England.

The imperfection to which we refer in some other copies is the absence of a sonnet by John Davies of Hereford, the more notice-

able as it is the earliest specimen of his rhyming propensity, for he never produced what can properly be deemed poetry. His first work bears date in 1602, but this sonnet in praise of Parry appeared in the preceding year. It is on a separate leaf, quite at the end, and after the close of the narrative by the word *Finis*; so that the deficiency, where it occurs, is not easily detected. It is merely headed "J. D. of Hereford in praise of William Parry, Gentleman," and it runs as follows: —

"To creepe like *Ants* about this earthie *Round*,
And not to gather with the *Ant*, is vaine:
Some finde out *Countries* which were never found,
Yet scarcely get their labour for their paine:
Whereby I gather, there they gather not,
But rather scatter. Better lost than found
Were all such *Countries*. *Will*, such is thy lot:
Thou hast lost ground, to finde out other ground,
Yet thou hast found much more than thou couldst lose,
Thogh thou couldst lose more than the Seas confine,
For thou hast found that, none could finde, but those
That seeke, as thou hast done, for *Wisedomes* eine,
And that's Experience, no where to be seene,
But ev'ry where, where thou (*good* Will) *hast beene.*
Tam Arte Quam Marte."

The tract, to which the above may be considered a tail-piece, sets out with a preamble on proverbs against travellers' wonders; it then proceeds with a plain narrative of incidents, from the first landing of Sir Anthony Sherley at Flushing until the end of his long journey. Parry landed at Dover in September, 1601, while Sir Anthony held on his course toward the Emperor of Germany, whom he was anxious to animate in his hostility to the Turks. It was on his Persian journey that he met with William Kemp, the famous comedian, at Rome, (see "Memoirs of Shakespeare's Actors," p. 115,) but Parry does not in any way allude to the circumstance. He writes always in the first person, and early in his tract he relates a curious fact while Sir Anthony and his party were on board an Italian vessel, the captain of which had agreed to convey them from Venice to Aleppo. Parry tells us: —

"In which time an Italian in that shippe, using some villainous and opprobrious speaches towardes our Queenes Majestie, and the same not

heard by Sir Anthony, nor any of his company, in two dayes after, but then made knowne by an Italian that attended maister Robert Sherly; whereof when Sir Anthony heard, he forthwith caused one of our company so to beate him with a billet that it is impossible he should ever recover it. In the performance whereof he made a great outcry, whereupon all the Italians were up in armes, being in number some three score persons, and we but foure and twenty. Howbeit we were (with weapons drawne) prest to defend and offend. The captaine of the ship thereupon demanded Sir Anthony, how any man durst intermeddle in that kind under his commaund? Whereunto Sir Anthony replied, that it was an injurie tending to the reproach and indignitie of his Soveraigne, which hee neither could, nor would indure; and therewithall told him, if he would subborne or abet him therein, the one side should welter in their blood. And our side being rather desirous to prosecute this point with swordes then with wordes, Sir Anthonies brother gave the captaine a sound boxe, which was very hardly digested, and much mischiefe had like to have fallen thereon; but by meanes of certaine Merchants in the ship, more fearefull of their goods then of the losse of their bloods (and yet fearefull enough of either) pacified, with much adoe, both parties."

We have dwelt on this incident because it was sure to be popularly employed by the dramatists of the day, who took up the whole story of the journey as a fit subject for the stage. We shall come hereafter, on the authority of Sir Anthony Sherley himself, to speak of other occurrences both on the way and at the court of Persia, and we shall not therefore think it necessary to follow Parry in his not very well digested narrative. We may, however, make a quotation which shows the manner in which the Turks then trained and employed carrier-pigeons (afterwards introduced into this country) for the speedy conveyance of intelligence. Parry feared that his assertion would scarcely obtain credence among his "homebred countriemen," and all he ventures to say upon the subject is this: —

"When they desire to heare news or intelligence out of any remote parts of their country, with all celeritie (as we say uppon the wings of the winde) they have pigeons that are so taught and brought to the hand, that they will flie with Letters (fastened with a string about their bodies under their wings) containing all the intelligence of occurrents, or what else is to be expected from those partes: from whence, if they shoulde send by camells (for so otherwise they must) they should not heare in a quarter of a yeare, for so long would they be in continuall travel."

Parry enlarges on the singular manners of the Persians, as he

saw them during the lengthened visit of Sir Anthony Sherley and his brothers, observing, —

"They have not many Bookes, much lesse great Libraries amongst the best Clarkes. They, are no learned nation, but ignorant in all kinde of liberall or learned Sciences, and almost all other Arts and Faculties, except it be in certaine things pertaining to horses furniture, and some kindes of carpettings and silke workes, wherein they excell. They have neither golde nor silver from any mines of their owne, for they have none: howbeit they have money, made of both kindes, in great plenty, together with some small coyne made of copper, like our Bristow tokens."

This, we apprehend, is an early mention of Bristol Tokens; but we know of none issued by tradesmen of London of so early a date as the reign of Elizabeth, or even of James I. Speaking of the customs of the people, Parry states, that after banqueting and carousing, they drinke "a certaine liquor which they call *Coffe*, which is made of a seede much like our musterd seede, which will soone intoxicate the braine like our metheglin." This mention of coffee so long before the introduction of it into England is singular, but Parry does not seem to have known much about it, or the berry from which it was made. Howell speaks of it as a Turkish drink in a letter to Lord Clifford in 1634.

Partridge, John. — The worthie Hystorie of the most Noble and valiaunt Knight Plasidas, otherwise called Eustas, who was martyred for the Profession of Jesus Christ. Gathered in English verse by John Partridge, in the yere of our Lord. 1566. — Imprinted at London by Henrye Denham, for Thomas Hacket: and are to bee solde at his shoppe in Lumbarde streate. 8vo. B. L. 35 *leaves*.

Bibliographers have erred much regarding Partridge: they have made two authors out of one, and one book out of two. (Lowndes' B. M. edit. 1834, p. 1412; edit. 1861, p. 1793.) His works are these: —

1. The History of Plasidas, printed in . 1566
2. The History of Astyanax and Polixena . 1566

3. The History of Lady Pendavola . . 1566
4. The End and Confession of John Felton 1570
5. The Treasury of commodious Conceits 1573

Thus we see that in 1566 he published three separate poems, although the two first have been included under one title-page, as if they had come out together, and the two last, for no reason, given to a different John Partridge. At present our business is to speak only of the first, which forms ch. cx. of the *Gesta Romanorum*, and is also found in Caxton's "Golden Legend." The story was evidently a great favorite, especially in the early stages of the Reformation, on which account Partridge was mainly induced to "gather it in English verse." He uses the same phrase on other title-pages.

In his dedication to Arthur Dwabene, "marchant venturer," he states that his attention having been directed to the sufferings of this famous man, Plasidas, by "a special friend," he hoped his dedicatee would defend him "against the ravenous Zoilistes, which, at all tymes from the beginning, have bene readie to breathe the fylth of their cancred stomackes upon those most famous works of the excellentest clearkes that ever were, whose bokes I am not worthye to beare." Next comes an address "to the Reader" in verse, exhorting him to patience, which, indeed, Partridge was about to put to rather a severe test; and to this succeeds what he heads "The verdicte of the Booke," meaning more properly the subject and moral of the poem. The last of four stanzas is this: —

"Farewell, my friendes, for for your sakes
My author hath abrode me sent:
I passe not for all crabbed crakes,
That Zoilus to make is bent,
For all for you my author meant,
When that in hand his pen he toke,
And at this storie first did looke."

We are told in the outset that Plasidas was Captain of the Guards in the time of Trajan: —

"This Knight to name had Plasidas,
one whome the King did love
For martiall feates, that in this knight
did shine the rest above.

A wife he had of glistering hew,
of shape both faire and trim,
Of loving minde, of gladsome heart,
and trusty unto him.
By her he had two children fayre,
surmounting Phœbus bright,
Who for their manly courage stout
Compare with him they might."

While Plasidas was hunting a buck, the Saviour appeared to him, and called upon him to renounce his idols, to convert his wife, and to be baptized. Plasidas convinces his wife at night, by narrating to her, tediously and inartistically, (for the reader knew all before,) what had passed between him and Christ. She, too, had had a preliminary and preparatory vision; and on the strength of both they and their children are baptized, when he takes the name of Eustas. Satan next plays his part in revenge; and Plasidas and his family, being reduced to beggary, are obliged to escape to Egypt. The captain of the ship falls in love with and deprives him of his wife, and his two boys are torn from him by a wolf and a lion. He becomes a shepherd, and remains so for fifteen years, when the Roman Empire being assailed by invincible enemies, Trajan searches out Plasidas, finds him, and place, him at the head of his army. He is victorious mainly by the aid of two young and brave soldiers, whom he discovers to be his sons, who had been saved from the wild beasts by peasants. He also miraculously recovers his wife. Meantime Trajan dies; and Adrian, enraged that Plasidas and his family had become Christians, has them thrown to lions, who lick their feet, and cannot be induced to assail them. The Emperor next has all four cast into a furnace, but the fire will not burn them, and they joyfully sing to the glory of the Lord. Such is the outline of the wonderful tale, which was believed with the utmost simplicity by our ancestors; but the way in which it is treated by Partridge does no great credit to his skill as a narrator, or to his talents as a poet.

The following is the description, when two knights, who had been dispatched by Trajan to find the retreat of Plasidas, discover him in Egypt at his own poor dwelling: —

"With whom they went, with al their harts,
and their repastes did take,
With such small cheere as he, good man,
at that time could them make.
But when he did revolve in minde
the state that he was in
Sometime with them, good Lord! therefore
to weepe he doth begin.
Then went he out from Chamber, where
the Knightes did then remaine,
To wash his face,and afterwardes
returne to them againe.
But whilest he was from them a time,
they thought that it was he,
Whom they appoynted were to seeke;
and so agreed they be,
At his returne for to demaund
some licence and some leave
To see a wound, which sometime he
in battayle did receave.
At length he comes, and they to him
with gentle wordes doe speake:
Good sir, sayd they, much like thou arte
to him whome we doe seeke."

They find the wound which they knew he had received in the head, and they carry him away with them to Rome, where he is welcomed with joy by Trajan and his court:—

"From thence they goe to banketting,
to revels and to play;
In dauncing and in minstrelsie
they spend the lucky day."

After Plasidas has conquered the enemy, Trajan, who was a Christian, leaves the empire to Adrian, a Pagan, who exposes Plasidas, his wife and sons, to a roaring lion, and subsequently to a smelting furnace; and the last lines are the following:—

"The Ore with flame was thorow hote,
and they are put therein,
And joyfully in Christ they all
to sing do then beginne.

Thus ended they their mortall race,
their file was at an ende.
That we may [so] indure, good Lorde,
to us thy mercy sende."

We do not recollect any other instance in which "file" is used in this manner for the *thread* of life. This was certainly Partridge's best poem, and we take it to have been his first. It is rather a romance, or novel in verse, than anything else, and it possesses much variety of incident. The author is never particular as to anachronisms, and several times speaks of the roaring guns used in war by the Romans. As to the pronunciation of names, he seems to prefer *Plas*idas, with the emphasis on the first syllable, but he has nevertheless no objection to Plas*i*das, with the emphasis on the second syllable, when it better suits his measure.

Among the Cotton MSS. (Calig. A 2) is a metrical version of this story, which is said to be from the French; and we may suspect that Partridge "gathered" his materials from some foreign original, independently of the *Gesta Romanorum* and Caxton's "Golden Legend."

Partridge, John. — The notable hystorie of two famous Princes of the worlde Astianax and Polixena, wherin is set forth the cursed treason of Caulcas. Very pleasaunt and delectable to reade. Gathered in English verse by John Partridge, in the yeare. 1566. — Imprinted at London by Henry Denham, for Thomas Hacket: and are to be solde at hys shop in Lumbard streate. Mensis Maij. 7. 8vo. B. L. 12 *leaves.*

This is in every respect a separate publication, with separate signatures, and never formed part of the preceding article, to which it has no relation. It is decidedly inferior, and a comparatively brief notice of it will be sufficient for our purpose. Partridge's "Plasidas" having been successful, he seems to have followed it up immediately by this "history" of Astyanax and Polixena. It relates to their deaths (the first having been thrown

from a tower, and the last sacrificed on the tomb of Achilles) after the fall of Troy. Of Astyanax, when seized by the Greeks, we are told, —

"The manly boy with manly heart
unto his death doth goe,
And rolles about his seemely eyes
his friendes and foes to knowe.
Unto the top of Castle olde
the Greekes and he doe wende,
And from the hiest toppe thereof
they downwarde do him sende.
The tender corps of Princes bloude,
and Illyons onely joy,
In whome his hope did all consist
for to repaire olde Troie,
Doth nowe in midst of Illyon towne
lie quite dissolved of life.
The mourning now who can expresse
of noble Hectors wife?"

Agamemnon, in whom "did growe the braunch of faire pitie," wept for the boy, but was unable to restrain his vengeful followers, and Polixena is brought out for slaughter: —

"Wyth bended browes she viewes the host
of Gretians as she goes;
And yet for that with Tyndaris
not one fote she doth lose,
But is as lusty in her way
as best of Gretians all;
No cruell dreade doth once assay
within her bones to fall. * * *
Her face as Roses fresh and sweete
did seeme that they were plaste,
Hir tender lips, hir body eke
in kirtle being laste.
Hir fingers long and lyllie white,
yea, even as the snowe:
Dame nature in Polixena
hir power at once did showe.
No parte of hir misseshapen was,
but all full well did agree,
Which caused of the Greekes to weepe
hir cruell chaunce to see."

If Agamemnon were so pitiful, and the Greeks shed tears, there seems no sufficient reason why the Princess should not have been spared. Even Pyrrhus at first cannot strike the fatal blow, but finally summons resolution, and "hides his sworde within her tender ribbes." The production is thus wound up:—

"From thence they goe unto their ships
and homeward thinke to wende:
The ships be losde, and fate resolved,
faire winde the Gods have sende.
Then hoyse they sayle, away they goe
to see once Greece agayne,
And, leaving Troie, on foming seas
they ride and sayle amayne."

We have never had an opportunity of reading Partridge's history of "Lady Pendavola," also printed with the date of 1566, but we apprehend that our loss is not considerable. His poem on the execution of Felton, 1570, may be seen reprinted in the "Phœnix Britannicus." His "Treasury of commodious Conceits," &c., having been originally printed in 1573, was reprinted in 1580 and 1591. It is a collection of information upon all subjects, and it was published by R. Jones, in 4to as well as in 8vo, although the 4to impression has not hitherto been noticed. We may here subjoin the respective dates of the registrations of Partridge's three principal poems at Stationers' Hall: "Kynge Plasadas," so there called, was entered by Thomas Hacket in 1565–6; "Astionax and Polipena of Troy," as it is there written, in the same year; and "Lady Pandavolay," so spelt, in 1566–7. See Extr. from the Stat. Reg. I. pp. 136, 137, 152.

Pasquil's Jests. — Pasquils Jests, Mixed with Mother Bunches Merriments. Whereunto is added a doozen of Gulles. Pretty and pleasant to drive away the tediousnesse of a Winters Evening. — Imprinted at London for John Browne, and are to be sold at his shop in Saint Dunstones Churchyard, in Fleet-street. 1604. 4to. 24 *leaves*.

It appears that a person, who was called Mother Bunch, kept an ale-house in Cornhill at the latter end of the reign of Elizabeth. Thomas Nash mentions her and her "slimy ale" in his "Pierce Penniless's Supplication," 1592, (sign. D,) and Captain Tucca celebrates her in Dekker's "Satiromastix," 1602; while in an anonymous play, "The Weakest goeth to the Wall," 1600, the Clown exclaims, "Oh! for one pot of Mother Bunch's ale to wash my throat this misty morning." There is no doubt that she was a real character, although Mother Bunch was only her nickname.

There are many editions of the collection of Jests named after her. The earliest seems to be that the title of which stands at the head of the present article; but there were others in 1608, 1609, 1612, 1625, 1629, 1635, 1637, and 1669, the last being the latest of which we have any information. No doubt there were intervening impressions now lost; and it was a book peculiarly liable to destruction from the nature of its contents, and from the rough handling to which it must have been exposed. The copy before us of 1604, although perfect, has been very ill used; and we have seen two copies without title-pages, and otherwise incomplete, to which we can assign no dates. The popularity of the work is unquestionable.

There are material differences in the extant editions; for in the later copies, that is to say, in those after 1612, to which we have had access, the "dozen of gulls," mentioned on the title-pages of 1604, 1608, 1609, and 1612, are wanting. This is a material deficiency, but at the same time the "gulls" are not so amusing as the "jests." The number and nature of the "jests" also vary considerably: in the later copies they are more numerous than in the earlier; and it seems that, as the book was to be confined to three 4to sheets, the "gulls" were in time left out to make room for more "jests."

No prefatory matter of any kind is found in the copy of 1604, but the jests begin immediately after the title-page. Subsequently, novelty was given by the insertion, at the commencement, of a pretended account of Mother Bunch. She might have been well remembered in 1604 and forgotten in 1625, and for this reason it may then have been deemed expedient to give some information

as to the origin of the stories. Some of the matter inserted after, and even before 1612, appears to have been derived from foreign sources, although names and places have generally been substituted, so as to communicate to the whole a native complexion. Thus on sign. A 4 b of the edition in our hands, we have a tale, "How one Kingston fayned himselfe dead to trye what his wife would do," which was a very common foreign jest, and is found in Domenichi's *Facetie, Motti e Burle*, 8vo, Venice, 1565, and often republished. So, again, we have an anecdote on sign. B 4, "How madde Coomes, when his wife was drowned, sought her against the streame." This is told in many foreign productions, beginning with Poggio's *Facetiæ*, edit. 1592, p. 41, derived, no doubt, from the old Latin fable, which may be read in Wright's "Stories of the Middle Ages," p. 13. It is also in Otto Melander's *Jocoseria*, edition 1604, p. 220, as well as in Domenichi's popular Italian collection. "How he served another that would have put him downe in his merry Sayings" is also in Domenichi, but in English it is related of a person called "Merry Andrew of Manchester," (sign. B 3.) "The Hartfordshire mans answere to the Abbot of London" was employed in Latimer's Sermons; whence the Bishop obtained it, half a century earlier, he does not inform us, but it is inserted on sign. C of "Pasquils Jests," 1604.

In the same way it would not be difficult to trace several other "merriments" in this work, and to show how they were afterwards purloined (if, indeed, they were not the common property of jest-mongers) and made use of in more recent assemblages: for instance, "the rich Widow of Abingdon" is in "Coffee House Jests," 1677, and in numerous others; where, as in the work in our hands, we meet with Sir Thomas More's jest of "a young gentleman who would have kissed a mayd with a long nose," which also enlivens that very entertaining book, T. Heywood's "General History of Women," 1624. It likewise occurs in "Oxford Jests," 1684, p. 27, and in "London Jests" of the same date, p. 92, where it is made to do double duty, for, with some trifling changes, it is met with again on p. 217.

The "deceyt of the hope of the covetous man with a turnip," on sign. D 2 b of "Pasquils Jests," 1604, seems, in one form or another, to have run through nearly all modern languages, and it

is one of Grimm's "German Popular Tales." We meet with it in English in "Tales and Quicke Answeres," printed by Berthelet, as well as in "Old Hobsons Jests," 1607, in "Cambridge Jests," 1680, p. 111, where it is attributed to King James I., and in "Oxford Jests," 1684, p. 38, where a rape-root is injudiciously substituted for a turnip. It would be easy to pursue this point further; the difficulty would be to know where to stop. We have many excellent jest-books,[1] and it would not be a matter of unentertaining inquiry to ascertain how, and at what dates, and in what varieties and degrees, they were indebted to each other, as well as to Greek, Latin, and Oriental authorities.

We will make a few quotations from the volume in our hands, beginning with the following, on sign. D, because it relates to the manners of the time, and because it seems to be one of the jests not reprinted in subsequent copies. A third reason is, that we do not recollect to have encountered it elsewhere: —

"*A tale of a merry Christmas Carroll, sung by women.*

"There was sometime an olde Knight, who, being disposed to make himselfe merry in a Christmas time, sent for many of his Tenants and poore neighbours with their wives to dinner: when having made meat to be set on the table, [he] would suffer no man to drinke, till hee that was master over his wife should sing a Carroll to excuse all the company. Great nicenesse there was who should be the Musician, now the Cuckow time was so farre off. Yet with much adoe, looking one upon another, after a dry hemme or two, a dreaming companion drew out as much as hee durst towards an ill-fashioned ditty. When having made an end, to the great comfort of the beholders, at last it came to the womens table, where likewise commaundement was given that there should no drinke be touched, till shee that was master over her husband had sung a Christ-

[1] Most of those of Shakspeare's age have been reprinted very recently, by Mr. Carew Hazlitt. His collection includes those edited by the late Mr. Singer in 1814; — "A C. mery Talys," originally printed by Rastell; "Tales and quicke Answeres," printed by Berthelet; and "Mery Tales, Wittie Questions and Quicke Answeres," printed by Wykes; besides "Merrie Tales of Skelton," the "Widow Edith's Tales," "Peele's Jests," and several others; but not what, on some accounts, is better than all the rest, "Pasquil's Jests, mixed with Mother Bunch's Merriments." We hope that he will follow up the subject by an inquiry into the sources of these productions, and give some account of the course they have run in various languages of the world.

mas Carrol: whereupon they fell all to such a singing, that there was never heard sach a catterwalling piece of musike. Whereat the Knight laughed so heartily, that it did him halfe as much good as a corner of his Christmas pye."

The reader may like to see the way in which the tale from Latimer's Sermons is here related; we therefore quote it: —

"The Abbot, riding on a visitation, came to a place where they had newly builded their steeple, and put out their belles to be new cast. The Abbot, comming neere the townes end, and hearing no belles to ring, in a chafe sayd to one of the townsmen, Have you no bells in your steeple? No, my Lord, quoth he. Then, sayd the Abbot, sell away your steeple. Why so, and please your Lordship? Quoth he. — Because it standeth voyd. — Marry, sayd the man, we may well also sell away another thing in our Church, as well as that, and better too. What is that? (quoth the Abbot.) Mary, our pulpit (quoth he) for this seven yeare we have not had a Sermon in it, nor, I thinke, never shall; but belles I am sure we shall have shortly."

The "dozen of Gulls" begin on sign. E 3, in the edition of 1604, under the heading "Here beginne the Gulles," but in the edition of 1609, if we recollect rightly, they are called "a Baker's dozen of Gulles." They all consist of anecdotes of persons who had been made fools of, often to the delight and profit of their companions, some of the tricks being the merest frauds and cheats imaginable. They stand thus in the edition of 1604.

1. The first Gull, upon the wager of the Horse and the Cowe for good travell.
2. The second Gull, upon the wager of leaping.
3. The third Gull, upon a wager of going as fast as a horse, and go all one way.
4. The fourth Gull, upon a wager to hang himselfe.
5. The fift Gull, that lost the wager upon the great Hogge.
6. The sixt Gull, upon a lifting Dogge.
7. The seventh Gull, for the Pigges that were Hennes.
8. The eyght Gull, upon the Gardens.
9. The ninth Gull, that wisht for the Wood.
10. The tenth Gull, that shooke his gloves.
11. The eleventh Gull, upon the Cole-wort.
12. The twelfth Gull, upon the cry of Hounds.

None of these are in copies of the later editions (those after

1612) that we have been able to inspect, excepting that the Gull numbered 11 is included in "Pasquils Jests," 1609: it is the old story of the huge cabbage, and the huger pot that was to boil it. The tenth Gull seems to be of foreign extraction, and is to be found in Domenichi's Collection before mentioned, but we have read it elsewhere.

It is of a young man who, coming to a married woman's double-bedded room, (she sleeping separately from her old husband,) carried with him a pair of gloves that he might shake them, and the husband fancy it was only the spaniel flapping his ears. The gallant succeeded once, but on trying the experiment again, he ran his head against the husband's bedpost, and being challenged by the old man with "Who is there?" unwarily and gullishly answered, "Only the dog."

There are some curious traits of the manners of society in this part of the volume; as in Gull 6, where a countryman comes to London, and goes two or three times to see plays acted. In another, (Gull 8,) some merry women visit the metropolis in order to see sights — namely, "Cheapside, the Exchange, Westminster, and London Bridge, had beene upon the toppe of Powles, beene at a Beare-garden, seene a play, and had madé a Taverne banquet."

The edition of 1629, in the library at Bridgewater House, consists of 31, instead of 24 leaves. The editor of it prefixed an Epistle "to the merry Reader," but it is a mere piece of exaggerated nonsense. Of Mother Bunch he says, that she was of huge dimensions, and that "she spent most of her time in telling tales, and when she laughed she was heard from Aldgate to the Monuments at Westminster, and all Southwarke stood in amazement." After this Epistle the subsequent lines introduce the Jests.

> "These harmelesse lines, that have no ill intent,
> I hope shall passe in mirth, as they were meant.
> What I intend is but to make you sport,
> By telling truth to please the wiser sort:
> And what it is that I have aym'd at now
> The wise may judge — for Fooles I care not how."

There are no fewer than forty-five jests which are not in the edition of 1604. One of them is entitled, —

"*The Tanner and the Butcher's dogge.*

"A country Tanner that was running hastily through Eastcheape, and having a long pike-staffe on his shoulder, one of the Butchers dogs caught him by the breech. The fellow got loose, and ranne his pike into the dogs throat, and killed him. The Butcher, seeing that his dog was killed, tooke hold of the Tanner and carried him before the Deputy, who asked him, What reason he had to kill the dog? For mine owne defence (quoth the Tanner). Why, (quoth the Deputy) hadst thou no other defence but present death? Sir (quoth the Tanner) London fashions are not like the countries, for here the stones are fast in the streets, and the dogs are loose; but in the country the dogs are fast tied, and the stones are loose to throw at them; and what should a man do in this extremity but use his staffe for his own defence? Marry (quoth the Deputy) if a man will needs use his staffe, he might use his blunt end and not the sharpe pike. True, master Deputy, (quoth the Tanner) but you must consider, if the dog had used his blunt end, and run his taile at me, then had there beene good reason for mee to do the like: but I vow, master Deputy, the dog ranne sharpe at me, and fastened his teeth in my breech, and I againe ranne sharpe at him, and thrust my pike into his belly. By my faith, a crafty knave! (quoth the Deputy) if you will both stand to my verdict, send for a quart of wine, be friends, and so you are both discharged."

Another of the forty-five is the celebrated story of Friar John and Friar Richard, which is well told in Thomas Heywood's "Γυναικειον, or Nine Bookes of various History concerning Women," fol. 1624, before mentioned. It is the old tale of the Monk of Leicester. Not a few others are of Italian origin, and are inserted in the collections of Domenichi and others. The following speaks for itself.

"*The Fooles tricke to fatten the Popes horse.*

"I have heard it reported, that the Pope had a horse, who for many excellent qualities was by him highly esteemed, in so much that he made good the old proverbe — 'too free to be fat;' for let his Groomes use the utmost of their skill, yet would he not be fat: of which the Pope complaining daily to his Cardinals, Priests and Gentlemen, in a great fury threatned his Groomes to turne them away, if they could not finde a means to fatten this horse. May it please your Holinesse, (quoth his Foole or Jester standing amongst the rest) I will teach you how to fatten him quickly. Let me heare, thou Foole (quoth the Pope): it is good sometimes to heare a foole speake, for a fooles boult is soon shot. May it then please your Holinesse (quoth the Jester) to make him a Cardinall; for so long as they are inferior men, they looke thin and leane, but once a Cardinall and ever after as fat as fooles."

We have only to add that of all the extant impressions of "Pasquils Jests, mixed with Mother Bunchs Merriments," that of 1609 most nearly conforms, as regards the "jests," to the one with the title-page of which we have commenced. They vary as they lose their antiquity.

PASQUIL. — Pasquils Palinodia, and his progresse to the Taverne, Where after the survey of the Sellar, you are presented with a pleasant pynte of Poeticall Sherry. *Nulla placere diu*, &c. Horac: *ad mecænatem.* — London, Printed by T. H. for Thomas Snodham, and are to be sold by Francis Parke at his shop in Lincolnes-Inne gate in Chauncerie Lane, 1619. 4to. 16 *leaves.*

It is not merely singular, but astonishing, that this very well written, pointed, and humorous poem should never have received any notice. The title, indeed, is given, though incorrectly, in *Cens. Lit.* VI. 195, with a wrong date, and without a word to explain the nature and object of the author. Who he may have been we can give no information, but it is quite certain that he was a very practised writer of verse; and in his first stanzas he alludes to a previous production by him, apparently of a not very dissimilar character: —

"Loe, I the man whose Muse whilome did play
A horne-pipe both to Country and the City,
And now againe enjoyn'd to sing or say,
And tune my crowde unto another ditty.
To comfort Moone-fac'd Cuckolds that were sad
My Muse before was all in hornes yclad;
But now she marcheth forth, and on her backe
She weares a Corslet of old Sherry Sacke.

"Therefore it is not, as in dayes of yore
When bloud-shed and fierce battailes were her song,
And when her Trumpets did *tantara* rore,
Till all her murth'ring Souldiers lay along:
A milder tune she now playes on her strings,
And Carrols to good company she sings,
To all good fellowes that are wise in season.
Listen a while and you shall know the reason."

He goes on to tell us that his Muse having already sung "for the horned crew" without "reaping any praise," she became weary and ran away from him. He, however, compelled her to return, which she did, profanely cursing —

"Of every Cuckold that cries What de'e lacke,"

who had been so ungrateful for her services. She declares that city husbands have to thank themselves for the inconstancy of their wives, since they pay them too little attention, and leave them alone, while they are spending the money of the family on their own pleasures. The author does his best to pacify his Muse, and resolves to try the effect of "a cup of Sack," observing wittily, —

"Betweene the Muses and the God of wine
There is a league of kindenesse, peace and love:
There consanguinity doth them combine,
Being begotten both of lusty Jove;
So that no Muse, well bred and truly borne,
Her naturall brothers companie will scorne,
And by their crownes their amity is seene,
One wearing Lawrell, th' other Ivye-greene."

Here we encounter a sort of inconsistency, which is the only real blemish of the poem, because the author treats his Muse entirely as if she were a mortal person, and could walk with him unnoticed about the streets of London, visiting taverns and other places of resort. This he was required to do by the nature of his subject, but he should have induced her to put on some disguise before they started on their peregrinations. As it is, we must take the Muse only to be a personification of his own imaginative faculty, and all that she says and does must be viewed in this light. When they start, they avoid the city on account of its horned inhabitants, the shopkeepers with handsome wives, and proceed to Westminster, passing the place, near St. Clement's Church, where the Maypole had stood. He there exclaims, —

"Alas, poor May poles! what should be the cause
That you were almost banish't from the earth?
You never were rebellious to the lawes;
Your greatest crime was harmlesse, honest mirth."

He apostrophizes his "native town," (*Leeds*, in the margin,) and

calls upon the inhabitants, and indeed upon all trades and professions in any part of the kingdom, to restore Maypoles with their innocent gambols. Then the author and his Muse pass Britain's Burse, (afterwards, and in our time, called Exeter Exchange,) and reach Charing Cross, where he laments over its decay, and rejoices that its sister, the Cross in Cheapside, had been repaired. Here he turns back in haste, because his Muse began to find that there were as many *Cornutos* in Westminster as in the city; and before long they enter a tavern, (he does not give the sign, excepting that it had a "bush" at the door,) and he humorously enumerates all the various kinds of wine imprisoned in the vaults: these are, (as he spells them,) Allegant, Claret, Rhenish, Malligo, Canary, See me Peter, Bastard (of two sorts), Muscadine, Malmsey, &c. He alludes, among other matters, to the siege of Troy and to the enchantments of Circe, observing,—

"Tis not the virgin liquor of the grape
That turnes a man into a filthy swine,
A Goate, an Asse, a Lyon or an Ape:
Such beastly fruits spring never from the Vyne:
Brisk blushing Claret, and faire maiden Sherry
Make men couragious, loving, wise and merry;
It is adulterous wine that playes the Puncke
And robs men of their reason, being drunke."

The tavern they entered appears to have been a sort of "drinking school"; and here, in a room up-stairs, they join what the author calls "a good company" of topers, where they are heartily welcomed. We ought to mention that the day was Shrove-Tuesday; and we have a pleasant description of all the usual sports of the season, such as throwing at cocks, pulling down houses of ill fame by apprentices, &c., with the subsequent consumption of pancakes and fritters, washed down by plentiful libations. All this is extremely vivaciously narrated, and the author's Muse becomes so exhilarated by the good wine, that she offers to sing the company a song. We are told,—

"And from her sullen humour, which did raigne,
She was transported to a better vaine,
And gan to sing, like to a joviall drinker
In praise of Sack, and tun'd it to the Tinker."

The tune of "The Tinker," or "The jovial Tinker," was then very popular, and many ballads were written to it, as well as the song of the Muse, which thus commences, with an invitation to the other eight Pierides to join in the festivity: —

"Come hither, learned Sisters,
and leave your forked Mountaine,
I will you tell where is a Well
doth far exceed your Fountaine;
Of which if any Poet
doe taste in some good measure
It straight doth fill both his head and quill
with ditties full of pleasure,
And makes him sing, give me Sacke, old Sacke, boyes!
to make the Muses merry.
The life of mirth, and the joy of the earth
is a cup of good olde Sherry."

Another stanza is as follows, still ringing the praises of Sherry:

"It is the river Lethe
where men forget their crosses,
And by this drinke they never thinke
of poverty and losses:
It gives a man fresh courage,
if well he sup this Nectar,
And cowards soft it lifts aloft,
and makes them stout as Hector.
Then let us drink old Sacke, old Sacke, boyes!
which makes us stout and merry,
The life" &c.

The virtues of burnt Sack are next celebrated: —

"A quart of Sacke well burned
and drunke to bed-ward wholly,
I dare be bold doth cure the cold,
and purgeth Melancholly.
It comforts aged persons,
and seemes their youth to render,
It warmes the braynes, it fils the vaines,
and fresh bloud doth ingender.
Then let us drinke old Sack, old Sack, boyes!
which makes us warme and merry.
The life" &c.

There are twelve stanzas, or verses, of this lively lyric; and we

wish we had room for the whole of them, as a capital example to some of our dreamy drawlers of dull water-drinking doggerel. We can only add the conclusion, which is just as "merry and wise" as the rest: —

"No care comes neere this fountaine,
where joy and mirth surpasses,
And the God of drink stands up to the brink,
all arm'd in Venice glasses,
And calls upon good Fellowes
that are both wise and merry
That about this spring they wold dance and sing,
and drinke a cup of Sherry.
Then let us drinke old Sacke, old Sacke, boyes!
which makes us wise and merry,
And about this spring, let us dance and sing,
and drinke a cup of Sherry."

The author then returns to his original subject in a single stanza; and he was right to be brief, as he could not come up to the spirit and point of the Muse's song. We almost hear the bottles and glasses ringing, while the author ended his poem in these lines: —

"Thus sung my Muse, and thus the stormes were laid,
And she grew debonaire and fairely calme.
When any Muse with rage is over-swaid,
Let Poets learne it is a soveraigne balme
To wet their pipes with good facetious Sherry,
Which makes them jocond and most sweetly merry:
And thus I brought her home, wher now she rests.
The feast is done, y'are welcome all my guests.

Aliquando insanire jucundissimun est.
FINIS."

The song is illustrated by marginal notes especially appropriate to it, as *Qui bene bibit bene dormit; Sack sapit omnia; Sine Cerere et Sacco friget virtus*, &c. On the title-page is a woodcut representing the Muse standing by, while a Drawer fills a jug for her from a hogshead inscribed "*Castalius*, or *Vinum Hispanense*."

Nobody has hinted at the existence of this first edition, which we have used. The poem was reprinted in 1634, but there was no impression in 1624, as guessed in *Censura Literaria*.[1]

[1] We say "guessed," because the copy the writer used was imperfect

Paulet, William. — The Lord Marques Idlenes: Conteining manifold matters of acceptable devise; as sage sentences, prudent precepts, morall examples, sweete similitudes, proper comparisons, and other remembrances of speciall choise. No lesse pleasant to peruse, than profitable to practise: compiled by the right Honorable L. William Marques of Winchester that now is. Cicero ex Xenoph. *Nec vero clariorum virorum, &c.* Scipio. *Nunquam minus solus*, &c. — Imprinted at London, by Arnold Hatfield. 1586. 4to. 53 *leaves.*

In Vol. I. p. 115, will have been seen an account of a poem by R. Broughton, upon the death of the old Marquis of Winchester, (so created in 1551,) which happened in 1571–72. This was the grandfather of the author or compiler of the small work now under consideration, his father having been John Paulet, who only enjoyed the title for about four years. His successor came to it in 1576 and died in 1598, therefore surviving this publication about twelve years. The first notice we have of it belongs to the year 1596, or early in 1597, when Thomas Nash wrote a letter, still extant (MSS. Cotton Jul. C iii.), to his relative Sir Robert Cotton, in which he alluded to the attention the work had attracted.[1] (Hist. Engl. Dram. Poetry, I. 304.) However abun-

at the bottom of the title-page, so that whether the date were 1624, or any earlier or later year, was mere matter of conjecture.

[1] From the terms used by Nash, we may, perhaps, infer that the work, or compilation, by the Marquis had an addition to the title, but what that addition may have been it is not, from what is said, very easy to read. Nash certainly bears strong testimony to the demand for the book many years after it was first published in 1586. His words are these: —

"In towne I stayd (being earnestly invited elsewhere) upon had-I-wist hopes of an after harvest I expected by writing for the Stage and for the Presse; when now the Players, as if they had writ another Christs Tears, are piteously persecuted by the Lord Maior and the Aldermen; and however in their old Lords time they thought their state settled, it is now so uncertayne, they cannot build upon it: and for the Printers there is such gaping amongst them for the coppy of my Lord of Essex last voyage, and the ballet of the three-score and foure Knights, that though my Lord Marquesse wrote a second parte of his "Fever Furder or Idlenesse, or Churchyard enlarged his Chips, saying they were the very same which Christ in Carpenters Hall is paynted gathering up, as Joseph, his father, strewes hewing a

dant the copies may have been formerly, they are exceedingly scarce now; but the work is entirely prose, and does not require an extended review: the only interesting part may be said to be that which personally relates to the Marquis. Before we come to the dedication to Queen Elizabeth, as "the high, mighty and his right gracious Soveraigne," we have the following Latin lines of very remarkable construction, since the letters beginning them form *Regina*, the letters concluding them *Nostra*, and the letters commencing each word of the last line spelling *Angliæ*: they must have cost the writer immense ingenuity in the composition, with a result in no way commensurate with the labor. We give them exactly as they appear in the original, as we know of no similar instance, in any English book, of such painstaking, yet abortive, trifling. The lines are headed, —

"*Floreat alma diu Princeps precor Elizabetha.*

REGINA

"Roscida solatur rutilans ut gramina Titan
Et radio exhilarat cuncta elementa suo
Grata velut nutrix sic Anglis numina præbens
Judith nostra (Deo præside) clara viget
Nobilis hæc valeat, in scena hac, fœmina semper
Ac nectar gratum libet, in ætherea."

NOSTRA

ANGLIÆ.

Above the lines are the royal arms. In the dedication to the queen, after a few introductory observations, the Marquis of Winchester thus speaks of himself: —

"My selfe having passed the morning tide of my time (wherein I should have conversed with the learned for my better instruction) onely in the vaine disports and pleasures of the field, and now, at the Sunne setting, looking back to view the benefit received thereby, do finde the seed of pleasures to render no fruit, and so by defect of learning insueth the effect of Idlenes, being meerly nothing. * * * As Idlenes is the mother of ignorance, so it is the nurse of aspiring and disloyall minds. Neither do I infer heereupon the unlearned to be ill affected, but onely the idle to be woorst disposed. And as the qualities of Idlenes are divers, so are the

---

piece of timber, and Mary, his mother, sitts spinning by, yet would not they give for them the price of a Proclamation out of date, or, which is the contemptiblest summe that may be (worse than a scute or a dandiprat), the price of all Harvey's works bound up together."

This must be admitted to be very interesting, and it is the only known specimen of Nash's handwriting. It was first discovered and pointed out by the present editor about forty years ago.

effects accordingly: some end in mischief, som others waste Time without profit; other some give good instruction of reformation: which last of the three is the whole summe of my travel."

Afterwards he thus mentions his grandfather, the old Lord Treasurer, who had then been dead about fourteen years: —

"My deceased grandfather (most gracious Soveraign), your Majesties late officer and servant, being a president unto his to shun Idlenes, and to performe their duties with all loialtie and obedience, passed many yeeres in Court, as well to manifest the humble desire of his dutifull mind towards his Princesse, as also for the instruction of his posteritie to hold nothing (next unto the true knowledge and feare of God) of like price, as the inestimable comfort of the good opinion and favour of their Soveraigne."

He informs his "friendly Readers," that he had diverted his "idleness" by reading and noting down the wise sentences of older authors. He does not specify any one of them, but arranges their "dictes and sayings" under various heads. Thus, under "Princes and Governors," he writes as follows: —

"I would to God that Princes did make an account with God in the things of their conscience, touching the commonwealth, as they do with men, touching their rents and revenues."

Under "Women" he says, —

"I know not what justice this is, that they kill men for robbing and stealing money, and suffer women to live and steale mens harts."

Among "Pretie sayings in common places" we have these: —

"Thou art such a one as never deserved that one should begin to love or ende to hate.

"I am sorie to see thee cast away; and it greeveth me to see thee drowned in so small water.

"A brother in words, and a cosen in works.

"Men that reade much and worke little are as bels, which do sound to call others, and they themselves never enter into the church."

We were mistaken in stating, near the commencement, that the work is entirely prose. It contains one couplet, and only one; and if he could do no better, the Marquis was quite right in putting the heaviest fetters on his Muse: *e. g.* —

"Borgias Cleontine, borne in Cicill, had more concubines in his house than bookes in his studie —

"All these were wise and knowen for no lesse,
Yet in the end were overcome with the flesh."

Pauls, St. — The burnynge of Paules church in London in the yeare of oure Lord 1561, and the iiii day of June by lyghtnynge, at three of the clocke, at after noone, which continued terrible and helplesse unto nyght. Were these greater sinners than the rest? No, &c. Luc. 13. — Imprinted at London by Willyam Seres, dwellynge at the west ende of Powles, at the Sygne of the Hedgehog. 8vo. B. L. 138 *leaves.*

St. Paul's Church having been struck by lightning, and the steeple burned down, on 4th June, 1561, on the 8th of the same month the Bishop of Durham, Dr. James Pilkington, who had only been elected in February preceding, was called upon to preach a sermon on the calamity, in which he directed attention to the vain and vicious uses to which the church had previously been applied, and spoke of the destruction of the steeple as a visitation from heaven. The Roman Catholics endeavored to improve the occasion, and in an "Addition" to the Bishop's sermon, (which "Addition" they circulated, among other places, "in the stretes of West Chester,") they attributed the fire to the anger of God, at the substitution of the Protestant for the Roman Catholic form of worship. This "Addition, with an Apologie to the causes of brinninge of Paules," was reprinted by the Protestants, and to it was then appended "a Confutation of an Addicion with an Appologye," in which they quoted and answered the objectionable passages of the "Addition" *seriatim.* They followed it by certain questions and answers of a similar character; and such are the contents of the volume now before us. We do not propose to enter at all into the different topics discussed, but merely to extract a passage which contains some information, and at the same time shows the spirit in which the controversy was maintained. Near the commencement of the "Addition" we read as follows: —

"As in Saint Paules Church in London, by the decrees of blessed athers, every night at midnight they had Mattines, all the fore noone Masses in the Church, with other divine service and contynuall prayer; and in the steeple Antimes and prayers were hadde certayne tymes: but consider howe farre nowe contrarye the Churche hais bene used, and it is

no marvaile yf God have sende downe fire to brinne parte of the Churche as a signe of his wrath; and where a reverende Byshop at Paules crosse did exhort the people to take the brinninge of Paules to be a warninge of a greater plage to folowe to the Citye of London, if amendment of life be not had in all estates, it was well said: but we muste adde *Accidentem ad deum oportet credere*, the Scripture sais, he that will come to God must first beleve."

After going at some length into the subject, this "Addition" concludes with an exhortation to Protestants to reject heresy and follow the steps of the good fathers of the ancient faith.

The answer to this production is much longer, and in it the author affirms, what was not denied, and what was indeed very plainly expressed, that the design of the "Addition" was to re-convert Protestants. He, therefore, goes over all the points in tedious detail, replying to each as he proceeds, and ending with what the anonymous writer (it may have been Bishop Pilkington, though we have no proof of it) considered a most convincing condemnation, arguing that the church had been burned because God was offended with the laxity of the Reformers. William Seres was employed to print the work, and he put his colophon to it, dated "10 March, Anno 1563," which was in fact the spring of 1564, — more than two years after the disaster.

Paynell, Thomas. — This boke sheweth the maner of measurynge of all maner of lande in the felde, and comptynge of the true nombre of acres of the same. Newlye invented and compyled by Syr Rychard Benese, Chanon of Marton Abbay besyde London. — Printed in Southwarke in Saynt Thomas hospitall by me James Nicolson. n. d. B. L. 4to. 103 *leaves*.

Bibliographers only mention an edition of this work printed by Nicolson in sexto-decimo. As both that impression and the present in 4to are without date, it is impossible to decide which was the earliest. "The contentes of this boke" are at the back of the title-page, followed by an elaborate introduction, headed "The

preface of Thomay paynell, Chanon of Marton, to the gentle reader." [1] Nicolson printed no work with a date after 1538.

PEACHAM, HENRY. — Prince Henrie revived. Or a Poeme upon the Birth and in Honor of the Hopefull yong Prince Henrie Frederick, First Sonne and Heire apparant to the most Excellent Princes, Frederick Count Palatine of the Rhine, and the Mirrour of Ladies, Princesse Elizabeth, his Wife, only daughter to our Soveraigne James King of Great Brittaine, &c. By Henrie Peacham. — London, Printed by W. Stansby for John Helme, and are to bee sold at his shop in Saint Dunstans Churchyard, under the Diall. 1615. 4to. 14 *leaves*.

This is one of the rarest of Peacham's productions, and a copy of it has never been publicly sold.[2] He tells the Princess Elizabeth in the Dedication, that he had written it in Latin as well as in English, although it only appears here in the latter language. He adds that it was composed "the most part in my travailes heere in the Low Countries upon the way, without other helpe then a bad memorie, and my Table booke, and now ended under that star of honour, and Honourer of your Grace and all vertuous Excellence, Sir Iohn Ogle, Lord Gouernour of Utrecht, my noble friend." This epistle is dated "From Utrecht, the of ," and the author apologizes for the late appearance of this tract after the birth of the Prince. He boasts in the outset of it, that the Princess had been pleased "heeretofore to take notice of him and his labours," but he does not mention to which of them she extended her patronage.

At the back of the title-page is an extremely good engraving of the young Prince, without any engraver's name, surrounded

[1] For "Thomay paynell," read *Thomas* paynell.

[2] There is no record of such a circumstance, that we are aware of; and we have sought for it in vain in many sale-catalogues.

by four shields, and this inscription, "Henricus Fred: Com: Palat: Rheni et Bavar D. Filivs et Hæres." Underneath are the following lines: —

"Diva anima Augustos haud ementita parentes
Frontis honore, decus Rheni, spes una Britañum
Cresce per immensum, donec virtutibus annos
Cæsar avos titulis, famâ superâris Olympum.
Henricus Peachamus."

The title-page and dedication are succeeded by a poem in six Spenserian stanzas, excepting the fifth, which, by some accident, is deficient of a line, although the sense seems complete. They are headed, "To the same most Excellent Princesse." The poem opens thus: —

"Deare Henries losse, Elizas wedding day,
The last, the first, I sorrowed and song,
When laid my reedes for evermore away,
To sleep in silence Isis' shades among;
Dead to the Muse and many-headed throng,
Through hard constraint of fruitlesse Hope compell'd,
And Envie rife, that kills with canckred tongue
The sacred Bay, so honoured of eld,
Though left forlorne, ne now of Phœbus selfe upheld.

"Where are the Summers when the righteous Maid
With ev'nest hand the heavenly Scale did wield,
And golden deed with golden meed repaid?
When Vertue was in price for Vertue held?
When Honours daintie but desert did guild,
And Poesie, in graces goodly seeme,
Rais'd her high thought with straines that Nectar still'd?
They are ascended with that glorious Queene,
And she, alas! forgot, as she had never beene."

These stanzas (not very complimentary to the living) are better than any part of the body of the work, which is in somewhat uncouth and harsh couplets, the author in the use of a few words aiming at an imitation of a more antique style. This may be seen in the very outset: —

"Now, jocund Muses, to a hig[h]er string
We tune our Lyre, a loftie Theame to sing,
And leave a while the vale, to mounten up
With bolder wing Parnassus heavenly top."

Again, just afterwards, we have these lines:—

"I may not rash aread, but this I wot
How Janivere his bitter rage forgot,
For lustie greene y'chang'd his frostie gray,
As if he woed the sweet and daintie May."

And so on more or less throughout, though now and then the author seems to forget himself, and to mingle the modern style with the ancient. This remark will apply to the subsequent passage:—

"But as ore Hæmus, when the morne hath drawne
Her purple Curtaines, after early dawne,
To lay to view the goodly golden pawne,
Her new borne sonne y'wrapt in Rosie lawne;
Who now, awearie of his watrie bed,
Off shakes the dew from his bright burnish'd head,
And with Ambrosian smile, and gentle cheare,
Revives the world that wanted him whileare,
So us, thine owne, thou gladdest with thy birth,
The welcome-welcomst stranger upon earth."

The following is a pretty enumeration of the flowers which the earth is to produce for the young Prince:—

"Wood-Nymphes the shadie violets shall pull,
And bring thee Lillies by whole baskets full;
Some crop the Rose, to shew thee how in graine
That crimson Venus bleeding hand did staine;
How from that daintie daughter of the morne,
And silken leaves thy lovely selfe art borne;
Or Primrose, with the Kings enamell'd cup,
(Whose Nectar Phœbus early quaffeth up)
The Amaranth arraied in velvet still,
Sweet Rhododaphne, and the Daffadill;
Soft Marjoram, the yong Ascanius bed,
When Cupid kist and courted in his sted;
The fraile Anemon, Hyacinthns soft,
The Ladie-glove, Coronis weeping oft,
And whatsoever else the pleasant spring
Throwes from her bosome formost flourishing."

A marginal note is inserted opposite the couplet "How from that daintie daughter," &c., in these terms, "As discended from the united Rose of Lancaster and Yorke." Opposite the mention

of Ascanius we read "Virg. Aeneid 1," and these explanatory comments are everywhere freely supplied.

The poem has no design, but is a rambling laudatory and emblematical composition, far from discreditable to Peacham's taste, scholarship, and general knowledge, if we are to take literally what he says in the dedication respecting his want of helps and literary references. He has certainly left nothing better behind him.

PEACHAM, HENRY. — An Aprill Shower; shed in abundance of Teares for the Death and incomparable losse of the right noble, truly religious and virtuous Richard Sacvile, Baron Buckhurst and Earle of Dorset. Who departed this Life upon Easter day last, being the 28th of March, at Dorset House. By Henry Peacham. *Sublatum oculis quærimus invidi.* — London, Printed by Edw. Allde. 1624. 4to. 8 *leaves.*

This, we apprehend, is also one of the scarcest of Peacham's works, as we never saw more than one copy of it. He was an industrious compiler, and wrote prose in a correct and cheerful style, but he had less merit as a poet. The volume in hand has even fewer claims than usual, and as he was at that date a retainer in the family of Lord Dorset, it is probable that he manufactured the piece as a tribute to his patron. He tells the widowed Countess, in his dedication, that he had been "more obliged to the late Earl than any other of his rank" in the kingdom. After the dedication we have a Latin epitaph, followed by these lines, headed, —

"*His Monument to the Reader.*

"Who thinkes that Dorset lyes interred
Here under, thinke that they have erred;
For 'tis not hee, tis but the Case
Wherein this precious Jewell was.
Who seekes for him must ask of Fame,
Who registers his honourd name;
Or search the hearts of friends, where hee
Is lodg'd, and living like to bee.

And if not heere, to Heaven ascend,
There sure he lives, world without end;
For though with mee his dust doth lie,
Beleeve it, Dorset cannot die."

This is sufficiently forced and constrained, but still it is the best thing the author has here to offer. The "Elegy" is in couplets, and we quote the following lines, because they inform us that the Earl (the grandson of the joint-author of "Ferrex and Porrex") was himself a poet, and had written lines so charming that Peacham had never read sweeter. Of course, we must make full allowance for the enthusiasm of a dependant upon the Earl, who, as a "great Mæcenas of all Poesie," had given encouragement to one of its least inspired professors.

"Who better vers'd in Scripture and the Text,
The ancient Fathers, and our writers next?
Mine eyes, I heere a-vow, did never read
Lines sweeter then did from his pen proceed.
Rare Poet sure was Dorset: therefore hee
Was great Mæcenas of all Poesie.
What state, what traine, what order, house kept hee
At his faire Knowle, a Paradise to mee!
That seem'd for site a Court for greatest Prince,
The Home of Honour and Magnificence,
Where every day a Chistmasse seem'd, that fed
The neighbour poore, that else had famished."

Peacham afterwards has "a double vision," (he may have seen double when lauding the excellences of his patron,) in which he describes the Earl under the not very novel figure of a laurel, which being cut down, "the Muse lost her friend." The author seems to have been rather hard driven to produce the requisite quantity of verse, and the four subsequent lines, in large type, fill the last page: —

"Noblest Dorset, dead and gone,
My Muse, with Poesie have done,
And in his grave now throw thy pen:
Set downe, and never rise agen."

When poets were buried of old, it was not unusual for their literary friends to throw their pens into the grave. Such was especially the case with Spenser; and in that instance not only the

pens, but the elegies themselves were interred. Camden, in his "Annals," tells us that Spenser's "hearse was attended by the gentlemen of his faculty, who cast into his tomb some funeral elegies, and the pens with which they had been written." If Peacham really "threw his pen" into the grave of Lord Dorset, he soon furnished himself with another, and in the later years of his long life (for he began authorship in 1577,[1] and probably did not cease until near the Restoration) he must mainly have supported himself by it.

PECKE, THOMAS. — Parnassi Puerperium: or some Well-wishes of Ingenuity, in the Translation of six hundred of Owens Epigrams; Martial de Spectaculis &c. and the most select in Sir Tho. More. To which is annext a Century of Heroick Epigrams, &c. By the Author of that celebrated Elegie upon Cleeveland, Tho. Pecke of the Inner Temple, Gent. &c. — Printed at London by J. Cottrel for Tho. Basset &c. 1659. 8vo. 100 *leaves*.

In his address "to the ingenious Reader," which follows the title, the author again takes credit to himself for his elegy upon Cleveland. Latin lines, signed P. Piscator, (Payne Fisher,) precede the translations of Owen's Epigrams. The version of Martial's "Liber de Spectaculis," selections from Sir Thomas More's Epigrams, and Pecke's "Heroic Epigrams," have distinct titles. The pagination ceases at page 184, and a Latin letter from the author to the Bishop of Exeter, some lines headed "The Printer to the Reader," and others "Upon Cottrel the printer," abusing him for the *errata*, (a list of which closes the volume,) fill the last

[1] Here, we are afraid that we have, like some others, confounded two Henry Peachams. It must have been the elder who, in 1577, produced "The Garden of Eloquence." The younger Peacham does not appear to have commenced authorship until about the commencement of the 17th century, for we do not attribute to him the sermon, on verses of Job, published in 1590.

three leaves. Pecke does not appear to have written any other production; and his original epigrams show that he had not gained much point or spirit from the poets he translated.

Peckham, George. — A true Reporte of the late discoveries, and possession, taken in the right of the Crowne of Englande, of the New-found Landes by that valiaunt and worthye Gentleman, Sir Humfrey Gilbert Knight, &c. Seene and allowed. — At London, Printed by J. C. for John Hinde, dwelling in Paules Churchyarde, at the signe of the golden Hinde. Anno 1583. 4to. 35 *leaves.*

It is not our intention to give an account of the body of this important work, because it is reprinted at large in Hakluyt's "Voyages." All we wish is to extract and notice some preliminary and laudatory verses by several of our famous old navigators, such as Sir Francis Drake, Sir John Hawkins, Sir Martin Frobisher, (the two last not then knighted,) besides others by less distinguished commanders, viz., Capt. Bingham (afterwards Sir Richard), Capt. Chester, and Anthony Parkhurst; the last does not appear to have been connected with the sea. This was the undertaking in which Sir Humfrey Gilbert lost his life, and he is spoken of as dead in the course of the tract.

The verses themselves have little merit, but great interest on account of the writers, and they are not known to have produced any others either of an earlier or subsequent date; and their object was to attract attention to the undertaking, and to the laudable exertions of a gallant sailor, who had perished soon after his discovery of Newfoundland. We may pass over four six-line stanzas by Sir William Pelham, and come to Drake's lines, which stand next, and are thus headed: —

"*Sir Fraunces Drake Knight in commendation of this Treatise.*

"Who seekes by worthie deedes to gaine renowne for hire,
Whose hart, whose hād, whose purse is prest to purchase his desire,
If anie such there bee that thirsteth after Fame,

Lo, heere a meane to winne himself an everlasting name!
Who seekes by gaine and wealth t' advaunce his house and blood,
Whose care is great, whose toile no lesse, whose hope is all for good,
If anie one there be that covettes such a trade,
Lo, heere the plot for common wealth and private gaine is made!
He that for vertues sake will venture farre and neere,
Whose zeale is strong, whose practize trueth, whose faith is void of feere,
If any such there bee inflamed with holie care,
Heere may hee finde a readie meane his purpose to declare:
So that for each degree this Treatise dooth unfolde
The path to Fame, the proofe of zeale, and way to purchase golde.
FRAUNCES DRAKE."

The lines of Sir John Hawkins are called,—

"*Mr. John Hawkins, his opinion of this intended Voyage.*

"If zeale to God, or countries care, with private gaines accesse,
Might serve for spurs unto th' attempt this pamflet doth expresse,
One cost, one course, one toil might serve at ful to make declard
A zeale to God, with countries good, and private gaines regarde.
And for the first, this enterprise the name of God shall founde
Among a nation in whose eares the same did never sounde.
Next, as an endles running streame her Channels doth discharge
That swell above theyr boundes into an Occean wide and large.
So England, that is pestered nowe, and choakt through want of groūd,
Shall finde a soile where roome inough and profit doth abounde.
The Romains when the number of their people grewe so great,
As neither warres could waste, nor Rome suffice them for a seate,
They led thē forth by swarming troupes to forraine lands amaine,
And founded divers Colonies unto the Romaine raigne.
Th' Athenians us'de the like devise, the Argives thus have doone,
And fierce Achilles Myrmidons when Troy was over runne.
But Rome nor Athens nor the rest were never pestered so
As England, where no roome remaines her dwellers to bestow,
But shuffled in such pinching bondes as very breath dooth lacke,
And for the want of place they crawle on one anothers backe.
How noblie then shall they provide that for redresse heerein,
With ready hand and open purse this action dooth beginne:
Whence glory to the name of God, and countries good shall spring,
And unto all that further it a private gaine shall bring.
Then, noble youthes, couragiously this enterprise discharge,
And age that cannot manage Armes let them support the charge.
The yssue of your good intent undoubted will appeare
Both gratious in the sight of God, and full of honour heare.
JOHN HAWKINS.'

Frobisher's contribution was a small one, and it has been hitherto unmentioned:[1] —

"*Maister Captaine Frobisher, in commendation of the voyage.*

"A pleasaunt ayre, a sweete and fertill soile,
A certaine gaine, a never dying praise,
An easie passage void of lothsome toile
Found out by some, and knowen to mee the waies:
All this is there, then who will refraine to trie,
That loves to live abroade, or dreades to die?

MARTIN FROBISHER."

The word "Finis" is printed at the end of what is called, in the running title, "A Discourse of Westerne Discoveries;" but the tract is not complete without three additional leaves of "The Contentes of the Articles of Assurance betweene the the Principall assignes of Sir Humfrey Gilbert, Knight, and the foure sortes of adventurers with them in the voyage for the Westerne Discoveries." George Peckham (afterwards Sir George Peckham) dedicated the work to Sir F. Walsingham, as the great promoter of undertakings of the kind, and dates from Oxford, calling himself "your Honours poore Scholler."

PEEKE, RICHARD. — Three to One, being an English Spanish Combat performed by a Westerne Gentleman of Tavystoke in Devonshire with an English quarter staffe against three Spanish Rapiers and Poniards at Sherries in Spaine the fifteene day of November, 1625. In the presence of Dukes, Condes, Marquisses and other great Dons of Spaine, being the Counsell of Warre. The Author of this Booke, and the Actor in this Encounter, R. Peecke. — Printed

[1] We here refer particularly to Ritson, Bibl. Poet., where, while he mentions Drake's and Hawkins's lines, he omits all notice of those of Frobisher, Bingham, and Chester. Possibly, copies differ as to the introductory matter to the "True Reporte of the late Discoveries," and some may have more commendatory verses than others. Such was the case with Fitzgeffrey's "Drake" in 1596.

at London for I. T. and are to be sold at his Shoppe. 4to. 18 *leaves*.

We call attention to this rare tract principally on account of the verses by John Davies of Hereford, subscribed with his initials, at the end of it. They have hitherto been passed over, although, in some respects, as a mere unpretending narrative, better than much else that voluminous and tedious versifier left behind him. They occupy the last four pages, and are composed in an easy ballad measure. The prose portion professes to have been written by Richard Peeke, Peecke, or Pyke, and merely relates, in a very plain manner, how he went to Cadiz with the Earl of Essex, and a large armament, in the autumn of 1625, and how, having been surprised and taken prisoner, he fought first against a Spanish champion, and afterwards against three soldiers, he being armed only with a quarter-staff. His life was promised him if he overcame his enemies; and being successful, the Duke of Medina Sidonia nobly rewarded him for his courage and skill, and afterwards sent him to the King, at Madrid, from whence he was conveyed to England. In London he was introduced to King Charles, to whom he dedicates his relation. After a prefatory stanza, as commonplace in thought as was usual with Davies, the old writing-master of Hereford proceeds thus:—

"I will not instance in the great,
Placed in Honors higher seate,
Though vertue in a Noble Line
Commends it, and the more doth shine
Yet this is proov'd by Sword and Pen
Desert oft dwells in private Men.

"My proofe is not farre hence to seeke:
There is at hand brave Richard Peecke,
Whose worth his foes cannot revoke,
Born in the Towne of Tavystoke,
In Devon, where Minerva sitts
Shaping stout Hearts and Pregnant Witts."

From thence Davies briefly goes over the main incidents of the prose portion of the tract. When Peeke was brought out of prison, in Spain, before the Duke and the Council of War, they asked him with whom he had to fight? He answered,—

"Of thousands whom in Warre you use
Not one (quoth Peeke) doe I refuse.
A chosen Champion then there came,
Whose heeles he tript, as at a game,
And from his hand his Rapier tooke,
Presenting it unto the Duke."

Next Peeke overcame three Spaniards at once with a quarter-staff, and the pedagogical poet concludes his ballad: —

"If thus his very Foes him lov'd,
And deedes against themselves approov'd,
How should his friends his love embrace,
And yield him countenance and grace!
The praise and worth how can we cloke
Of manly Peeke of Tavystoke?"

We are informed that the tradition of his achievement was long preserved at Peeke's native place.

PEELE, GEORGE. — The Tale of Troy. By G. Peele, M. of Artes in Oxford. — Printed by A. H. 1604. 48mo.

The size of this book is only one and a half inch high and one inch broad; and as there was not room for more information on the title-page, some was added in this of colophon — "London, Printed by Arnold Hatfield, dwelling in Eliots court in the Little old Baylie, And are to be sold by Nicholas Ling. 1604." The "Tale of Troy" was originally printed in 1589, as a supplement to Peele's "Farewell" to Sir John Norris and Sir Francis Drake; and there is no doubt that it had appeared in the diminutive form of a *thumb-book* before 1596,[1] because in that year it is expressly mentioned by Nash in his "Have with you to Saffron Walden," sign. I. No copy of an earlier reimpression in this shape than

[1] It may be more than doubted whether Nash refers to Peele's "Iliad in a Nutshell," or to the same diminutive production alluded to in "Albumazar," 1615, Act I. sc. 3, —

"With this I'll read a leaf of that small Iliad
That in a walnut shell was desk'd."

that before us, of 1604, is known. The variations between it and the first edition, in 1589, 4to, are numerous and considerable, and we may presume that they were introduced by Peele not long anterior to his death, in or just before 1598. He was, there is little doubt, son to Stephen Peele, a bookselling ballad-writer, who became free of the Stationers' Company in November, 1570.[1] As a specimen of the changes George Peele made in his "Tale of Troy," we may quote the opening in 1604, which is very different from the commencement in 1589: —

> "In that worlds wounded part, whose waves yet swell
> With everlasting showers of teares that fell,
> And bosom bleeds with great effuze of blood
> That long war shed, Troy, Neptunes city, stood,
> Gorgeously built, like to the house of Fame,
> Or court of Jove, as some describe the same,
> Under a prince, whom for his happy state
> That age surnam'd Priam the fortunate,
> So honour'd for his royal progeny,
> Blest in his queen, his offspring and his country." &c.

Here, besides other noticeable changes, eight lines of the original impression of 1589 are extended to ten lines. Again, a little farther on, we read thus in the diminutive edition of 1604: —

[1] The following is the copy of the original entry in the Registers of the Stationers' Company, regarding the freedom of Stephen Peele: —

"Making of Fremen. Rd. of Stephen Pele for his admyttinge freman of this House, the xiij of novembre 1570 —— iijs iiijd."

He must have continued in business for at least twenty-five years, as, under date of 17th February, 1595, we read in the same records that 2*s.* 6*d.* had been received of him "for the presentment of William James." The subsequent memorandum has no date in the books, but it must belong to 1590, and it relates to his son, (as we suppose him,) George Peele's "Polyhymnia," on the Tilting before her Majesty on 17th November of that year; it has never been quoted, nor hitherto noticed that we are aware: —

"Mr. Jones hath printed a booke called Polyhymnia of the late Triumph at the Courte; Mr. Warden Cawood hath receaved vjd but it is not entred."

The poem was "printed at London, by Richard Jones, 1590," 4to. G. Peele's name is only found at the back of the title-page.

"His court presenting to our human eyes
An earthly heaven or shining paradise,
Where ladies troop'd in rich disguis'd attire
Glist'ring like stars of pure immortal fire.
Thus happy Priam." &c.

The two last lines are not found in the edition of 1589, and in many other places similar omissions are supplied, and words almost arbitrarily altered. Into the minor discrepancies we cannot enter, but in reference to the story of Troilus and Cressida, about the middle of the poem, we meet with this new tribute to Chaucer in 1604: —

"Read as fair England's Chaucer doth unfold,
Would tears exhale from eyes of iron mould."

It is to be remembered that Homer says nothing about the loves of Troilus and Cressida, so that Peele naturally referred to Chaucer.

There can be no reasonable doubt that the tract purporting to consist of "The merry conceited Jests of George Peele" was first printed very soon after the death of the poet, but the earliest exemplar recorded of it, 1607, is precisely the same as all subsequent copies. It was printed by T. Creede, and the following lines were put upon the title-page and were continued ever afterwards: —

"Buy, reade and judge;
The price doe not grudge:
It will doe thee more pleasure
Then twice so much treasure."

He is the only old poet (Skelton excepted) of whom a series of jests are recorded, some of which were worked up into the comedy of "The Puritan, or the Widow of Watling Street," printed in the same year that the first known impression of Peele's Jests bears date. The success of the play most likely occasioned a reprint of the Jests in 1607.

Pembroke, Earl of, and Sir B. Rudyerd. — Poems written by the Right Honorable William Earl of Pem-

broke, Lord Steward of his Majesties Household. Whereof many of which are aunswered by way of Repartee by Sr Benjamin Ruddier, Knight. With several distinct Poems, written by them occasionally and apart. — London Printed by Matthew Inman &c. 1660. 8vo. 63 *leaves.*

Nearly all the poets of the times in which William Herbert Earl of Pembroke lived, including Ben Jonson, Chapman, and Davies, addressed him in tributary and complimentary verses, but none of his own productions were printed until some time after his death, when this volume appeared, edited by John Donne, the son of the celebrated Dr. Donne, Dean of St. Paul's. Some of the pieces seem to have been addressed to the Countess of Devonshire, to whom the work is dedicated; and, according to the editor's statement in a few lines "to the Reader," many were published from copies furnished by Henry Lawes and Nicholas Laniere, who had set them to music. Those poems of which the Earl of Pembroke was the author have the initial P. preceding them, while those of Sir Benjamin Rudyerd are distinguished by an R. That others by different hands are included, there can be no doubt, and among these, on p. 66, we find Ben Jonson's celebrated epitaph on the Countess of Pembroke, sister to Sir P. Sidney.[1]

[1] The following letter from the Countess of Pembroke, referring to the proposed marriage of her son with Bridget, the daughter of Lord Burghley, has never been printed. It has no date, but Lord Burghley indorsed it "16 Aug. 1597," and further noted that it came to his hands by Arthur Massynger, who was the father of Philip Massinger, the dramatist. We copy it from the original, with all its peculiarities. It is addressed "To the Right honorable my very good Lo. the Lo. Threasorer these."

"My good Lo: what retorne to make for so many noble favors and kindnes, both to my sonne and my selfe, I must needs bee to seeke, but I assuer your Lp what defect so ever may bee in my words is supplied in my hart; and my thankfulnes is to bee conceved far other then I can any way expres. Your Lps fine token is to mee of infinight esteeme, and no less in regard of the sender then the vertu in it self. It is indeed a cordiall and precious present, not unlyke to proove a speciall remedy of the sadd spleene, for of lyke effect do I alredy find what so ever is of lykely succes proseeding from the cause whence this proseeded: wherin I now may boldly promis to my selfe that hopefull comfort which, but thence, I protest I coold [not] expect so much to joy in as I do. So farr foorth I find my sonns best lyke-

The following by Lord Pembroke is a good specimen of his ingenuity and grace of expression:—

"Ladies, flee from Loves sweet tale;
Oaths steept in tears do oft prevail:
Grief is infectious, and the air,
Inflam'd with sighs, will blast the fair.
Then stop your ears when lovers cry,
Lest yourself weeping with soft eye
Shall with a sorrowing tear repay
That pitty which you cast away.

"Young men, flee when Beauty darts
Amorous glances at your hearts:
A quick eye gives the surer aim,
And ladies lips have power to maim.
Now in her lips, now in her eyes,
Lapt in a kiss or smile, Love lyes:
Then flee betimes, for onely they
Do conquer Love that run away."

By far the greater number of poems are assigned to Lord Pembroke, and those attributed to Sir Benjamin Rudyerd are generally of inferior merit, and scarcely support the character for wit, as well as learning, which Ben Jonson assigned to the author in three epigrams upon him, printed in 1616, and with others dedicated to the Earl of Pembroke. The subsequent lines by

ing affection and resolution to answere my desire heerein, as, if the late interview have mutually wrought, it is sufficient: suer I am ther needes no more to your assurance and satisfaction hence; wishing the same to your Lp there, accompaned with as many comforts and blessings of health and happines as this earth may yeeld you. God have you in his safe keeping according to my hartest praiers. I rest Your Lps affectionatly assured

"M. Pembroke."

To the above is appended a letter from the Earl (who seems to have left the matter much to his wife and Massinger) dated Fallerston, 16th August, 1597. At this period the young man was only seventeen years old, and the intended bride thirteen, but after the union the gentleman was to be sent on his travels for several years, while the lady was to continue to reside with her parents. The offer seems to have proceeded from Lord Burghley, who was always anxious to ally his family with the most wealthy and powerful houses.

Rudyerd, "on the Countess of Pembroke's picture," refer of course to the sister of Sir Philip Sidney: —

> "Here (though the lustre of her youth be spent)
> Are curious steps to see where Beauty went;
> And for the wonders in her mind that dwell,
> It lyes not in the power of pens to tell.
> But could she but bequeath them when she dyes
> She might enrich her sex by legacies."

The editor informs us that he had other poems in his hands, which "in the next impression" should supply the place of such as were "a little more wanton than the rest," but the volume was never reprinted.

In some copies certain leaves are cancelled, and the paging is therefore irregular, but the one we have used is quite perfect.

Persiles and Sigismunda. — The Travels of Persiles and Sigismunda. A Northern History &c. The first Copie beeing written in Spanish; translated afterward into French; and now last into English. — London, Printed by H. L. for M. L. &c. 1619. 4to. 203 *leaves*.

The publisher informs Lord Stanhope, to whom he dedicates this translation from Cervantes, that he did not know by whom the version had been made. In a few lines to the Reader, the anonymous translator states that he undertook the task from importunity and idleness, and that *præstat nugas agere, quam nihil agere*. The name of the original author is not mentioned, but it is merely said that "he is a Spaniard." Cervantes states in the introduction to Don Quixote, Part II., that it was then nearly ready for publication.

Peters, Hugh. — The Tales and Jests of Mr. Hugh Peters, Collected into one Volume. Published by one that hath formerly been conversant with the Author

in his life time. And dedicated to Mr. John Goodwin and Phillip Nye. Together with his Sentence, and the manner of his Execution. — London, Printed by S. D. and are to be sold by most of the Booksellers in London. 1660. 4to. 22 *leaves*.

This book must have been compiled very soon after the execution of Peters, which took place on 16th August, 1660.[1] It may be considered remarkable in one respect, for it says nothing of the imputation against him that he had been an actor, — "the Jester, (or rather a Fool) in Shakespear's Company of Players," which is found in the memoir of him under the title of "England's Shame or the Unmasking of a Politick Atheist," by "William Yonge, Dr. Med.," printed in 1663, 12mo, p. 8, and where "his former employment in the Playhouse" is also mentioned. (See the next article.) The story may be wholly untrue; for it seems unlikely that, if true, it should not have been made use of three years earlier by the collector of "The Tales and Jests of Mr. Hugh Peters," now in our hands, when it would so well have answered his purpose.

Yonge's Memoir of 1663 is preceded by an engraving of Peters in a pulpit with three labels coming from his mouth, on one of which is "Blasphemy," on another "Rebellion," and on the third "Heresie," with the following inscription also, "I know you are good fellows, stay and take the other glass," referring to the action of the preacher, who is just turning his hour-glass. This incident is given as Jest 50 in the book before us: —

"*How Mr. Peters' preached three hours on a Fast-day.*

"Mr. Peters having on a Fast-day preached two long houres, and espying his glasse to be out after the second turning up, takes it in his hand, and having again turned it, saith, 'Come, my Beloved, we will have the other glasse, and so wee'le part.'"

"The Epistle Dedicatory," to Goodman and Nye, speaks of them and Peters as "a triplicity of traitors," and calls Peters "a

[1] The date here given of the execution of Hugh Peters does not agree with the entry in Smyth's Obituary, published by the Camden Society in 1849, where the memorandum is this (p. 52): —

"Octob. 16. Cook and Hugh Peters executed at Charing Cross."

second Scoggin," whose jests, after the lapse of about a century, were still popular. We are told that "Archee was a fool to him," though both of them, by reason that "fortune favours fools," had secured "a good estate." It is subscribed by the publisher, S. D., and is succeeded by "The Contents of the Tales and Jests of Mr. Hugh Peters," sixty in number, some long, and others very short. The longest is the first, "How Mr. Peters, being belated on a Journey, lodged at a miller's house, and what passed between him and the Miller," which is nothing more than a re-serving up of the old story of "M. Patelin," which has been converted into our modern afterpiece "No Song no Supper." Not a few of the stories are mere repetitions of earlier jests, with a somewhat different application, as the subsequent, which is told in several other places, will establish: —

"*How Mr. Peters rode through the Strand.*

"Mr. Peters riding very fast through the Strand, a Gentleman coming by was minded to make him stop, and to that end called after him; and coming to his speech, saith he — Sir, pray what Proclamation was that that was just now out? Mr. Peters (being angry to be stayed upon so frivolous a question) answered, he might see that on every post. — I cry your mercy, said the Gentleman, I took you for a post, you rode so fast."

The original, where the inquiry relates to a play-bill and not to a proclamation, is in John Taylor's "Wit and Mirth," about 1620, extracted in "Memoirs of the Actors in Shakespeare's Plays," p. 218, where other transmutations of the same jest are mentioned. Some of the stories of Hugh Peters are however new, and apply especially to the times when he lived, as the following: —

"*How Mr. Peters visited the Earle of Pembroke.*

"M. Peters taking occasion to visit the E. of Pembroke, he salutes his honour in this manner: My Lord, I am come to see you, and intend to dine with you; and because you shall not want company, I have brought one of the seven deadly sins along with me, viz., Col. *Pride*, and have brought the Devil too, Col. *Dragon:* at which jest they all laughed and were well pleased."

The next must have run the gauntlet in other books of the same kind, but we do not recollect where, and it is worth quoting: —

"*How Mr. Peters discoursed with a Tradesman.*

"Mr. Peters, coming into a Tradesman shop in London, observed the Master to be very bountiful of his complements and congees; whereupon quoth he, 'Well said, honest friend: it is a good sign that thou wilt never break, thou dost bend so much.'"

The last we shall extract has true wit in it of another kind: —

"*How Mr. Peters took an affront on the Exchange.*

"Mr. Peters walking at full Change time on the Royal Exchange, a certain person comes to him, and whispering in his ear, sayes to him — Mr. Peters you are a Knave, or else you had never gaind so much wealth as you have. Say you so? said he: Marry, if you were not a fool, you would be a Knave too."

Some of his jests, and those the most profane and indecent, are alluded to in the mock-sermon on his death, first printed (according to Lowndes) in 1659, but our copy is dated 1680, (no doubt a reprint,) and must have come out after the execution of Hugh Peters. On p. 10 we read, — "As when our departed Brother told the story of his being in Heaven and Hell, and the tale of Puss in her Majesty." The first is Jest 45, and the last, Jest 7 of the present collection.

There must have been three distinct impressions of "The Tales and Jests of Hugh Peters." We have seen the beginning of one and the end of another, both editions differing materially from that above described. In the first, the Jests in the Contents are only 59, instead of 60; and, excepting the first and second, they are not numbered. In the second imperfect copy the Jests are marked with Roman numerals. The typography is also different in several places. The copy before us contains two Jests (24 and 25) not in either of the others, and the numbers are repeated afterwards, so that they do not disturb the general sequence up to 60, where the tract ends.

What is just said shows the extreme popularity of the book, and we do not find that the circumstance of three separate impressions has been elsewhere mentioned.

Peters, Hugh. — England's Shame, or the unmasking of a Politick Atheist: Being a Full and Faithful Re-

lation of the Life and Death of that Grand Impostor Hugh Peters. Wherein is set forth his whole Comportment, Policies and Principles, exercised from the Ingres, in the Progress, and to the Egress of his Unhappy Life. By William Yonge, Dr. Med. — London, Printed by Da. Maxwel, for Theodore Sadler, next Door to the Golden Dolphin, over against Exeter House in the Strand. 1663. 12mo. 60 *leaves*.

Our reason for noticing this very abusive and catchpenny book is to quote from it the very terms of a passage which shows that the players at the Blackfriars and Globe Theatres were formerly known as "Shakespeare's Company"; at least they are so called by Dr. Yonge. After stating that Hugh Peters was born and brought up near Foy, and from thence sent to Jesus College, Cambridge, from which he was "expulsed," the author proceeds thus: —

"He as an exile hastens to London, in assurance to finde therein men of his temper, with whom he might associate and solace himself, and in a short time fitted him for the life of a Stage-player in a common society, from whence, after venting his frothy inventions, he had a greater call to a higher promotion; to be the Jester (or rather a Fool) in Shakespears Company of Players: *Omne simile est appetibile sui similis*, every like desires his like. There he so long sported himself with his own deceivings, till at last, like an Infidel Jew, he conceived preaching to be but foolishness, and time spent in Gods House to hear his Oracles was a means to destroy his, and his complices vain recreations." p. 7.

The above shows also that "Shakespeare's Company" was not "a common society" of players, and that it was considered promotion to be engaged as a comedian in it. The incident, probably, is a mere fabrication for the sake of stigmatizing Peters, whose "former employment in the Play-house" is again glanced at on p. 14.

The substance of what we have just quoted is repeated in a tract called "Arbitrary Government displayed to the life, in the illegal Transactions of the late Times under the tyrannick Usurpation of Oliver Cromwell," London, 1690. The company of players in which Peters is supposed to have enlisted is there called

"Shakespeare's," and it is added that the parts in which Peters usually figured were those of "the Clowns."

It appears that Dr. Yonge had resided at Milford Haven, and that Peters, being sickly, was quartered in his house on his return from Ireland. If we may believe the author, he "exhibited the charge of high treason against Peters for conspiring the death of our martyred King," in consequence of which Peters was executed at Charing Cross with other regicides.

Phaer, Thomas. — The seven first bookes of the Eneidos of Virgill, converted in Englishe meter by Thomas Phaer Esquier, sollicitour to the king and quenes majesties, attending their honorable coũsaile in the Marchies of Wales. — Anno 1558. xxviij Maij. 4to. B. L. 86 *leaves.*

This is the second appearance of any part of Virgil in English, without taking into account Gawin Douglas's Scottish version of the Æneid, which came out in 1553. The Earl of Surrey's second and fourth Books were printed by Richard Tottell with the date of "xxi day of June, An. 1557."[1] Nevertheless, in obvious ignorance of this fact, Phaer claims in a postscript to have first "set the gate open," and he adds the date at the end of the 7th book, as follows: "Per Thomam Phaer, in foresta Kilgerran, finitum iii Decembris. Anno 1557." He places the date, when he finished each book, at the end of it, together with the number

[1] In fact Tottel brought out the Virgil in the interval between the appearance of two editions of Surrey and Wyat's Poems, which are dated respectively 5th June and 31st July, 1557. As nobody, not even Bishop Percy, has ever yet given the title of the book they were reprinting, we subjoin it in the very words and letters of the original: — "Certain Bokes of Virgiles Aenæis turned into English meter by the right honorable lorde Henry Earle of Surrey. Apud Ricardum Tottel. Cum priuilegio ad imprimendum solum. 1557." The day of the month does not stand upon the title-page, but in the colophon, thus: — "Imprinted at London in flete strete within Temple barre, at the sygne of the hand and starre, by Richard Tottell the xxi day of June An. 1557."

of days it had occupied him: thus we have "opus xii dierum" after the 7th book. The printer's colophon (there was no room for the information, owing to the architectural ornaments on the title-page) is as follows: — "Imprinted at London, by Jhon Kyngston, for Richard Jugge, dwellyng at the North doore of Poules Churche, at the signe of the Bible. Anno 1558. *Cum privilegio ad imprimendum solum.*"

The date at the end of Book 7 being 3d December, 1557, and that on the title-page 28th May, 1558, the interval was probably employed in the then slow operation of printing.

No more of the work came out during Phaer's life: the nine first books and part of the tenth were published in 1562, which was after the translator's death; and from the dedication by William Wightman, "Receptour of Wales," dated 6th July, 1562, it appears that Phaer had died at his house in Kilgerran Forest, Pembrokeshire, of a hurt he received in his right hand, so that the last lines of his translation of Book 10 were signed with his left — "Thomas Phaer olim tuus, nunc dei."

Barnaby Googe printed "An Epitaphe of Maister Thomas Phayre" among his "Eglogs, Epytaphes and Sonnettes" in 1563, (see Vol. II. p. 65,) and there he speaks of Nicholas Grimoald as having made some attempt at a translation of Virgil. He mentions also the Earl of Surrey and Douglas; and the whole may be here quoted, as we are not aware that the Epitaph has ever been printed entire between 1563 and the present day. We have ourselves made a brief quotation from it on p. 66 of our second volume, but we here subjoin it: —

"The hawtie verse that Maro wrote
made Rome to wonder muche,
And mervayle none, for why, the Style
and waightynes was suche,
That all men judged, Parnassus Mownt
had clefte her selfe in twayne,
And brought forth one that seemd to drop
from out Minervaes brayne.
But wonder more may Bryttayne great,
wher Phayre dyd florysh late,
And barreyne tong with swete accord
reduced to suche estate,

That Virgils verse had greater grace
in forrayne foote obtaynde,
Than in his own, who, whilst he lyved,
eche other Poets staynde.
The noble H. Hawarde once,
that raught eternall fame,
With mighty style did bryng a pece
of Virgils worke in frame;
And Grimaold gave the lyke attempt,
and Douglas wan the Ball
For famouse wyt in Scottysh ryme,
had made an ende of all.
But all these same dyd Phayre excell,
I dare presume to wryte,
As muche as doth Apolloes Beames
the dymmest Starre in light.
The envious fates (O, pitye great)
had great disdayne to se
That us amongst there shuld remayne
so fyne a wit as he;
And in the mydst of all his toyle
dyd force him hence to wende,
And leave a Worke unperfyt so,
that never man shall ende."

Googe was mistaken in his last conjecture, for Thomas Twyne completed Phaer's imperfect undertaking, and "The whole xii bookes of the Æneidos of Virgill," embracing Phaer's previously translated portion, were published in 1573. Thirteen books, including (as Gawin Douglas had done) the Supplement of Maphæus, were published in 1584, like the impression of 1573, printed "by William How for Abraham Veale," (see the next article.) At the end we read, "Per Thomam Twynum, 26. Octobris 1583. *Lewesiæ apud Meridionales Saxones, opus furtivarum horarum plurium.*" Dr. Bliss by mistake states (Wood's *Ath. Oxon.* II. 131, edit. 1815) that the eleventh, twelfth, and *thirteenth* books were published by Twyne in 1573; but that impression only included the twelve books of Virgil.

There may be disputes whether Twyne's portion be better or worse than that of his predecessor, but it cannot be necessary to add specimens here from a work so well known.

PHAER AND TWYNE. — The xiii Bookes of Æneidos. The first twelve beeinge the woorke of the divine Poet Virgil Maro, and the thirtenth the supplement of Maphæus Vegius. Translated into English verse to the fyrst third part of the tenth Booke by Thomas Phaer Esquire: and the residue finished &c. by Thomas Twyne, Doctor in Physicke. — Imprinted at London by William How, for Abraham Veale, dwelling in Paules Church yeard, at the signe of the Lambe. 1584. 4to. B. L. 148 *leaves.*

It is scarcely requisite to say more of this edition than that it is the impression adverted to in the preceding article, containing the supplementary thirteenth Book by Maphæus. Thomas Twyne dedicates the whole "to the right worshipfull Maister Robert Sackevill Esquire," son and heir to Lord Buckhurst, from "my house at Lewis, this first of Januarie 1584." In an address "to the gentle and courteous Readers," he says that he had been "brought up in the Universitie," not stating which, (he was of C. C. Coll. Oxford,) and he mentions the addition of the Supplement, adding that he "had not done it upon occasion of any dreame, as Gawin Douglas did it into the Scottish, but mooved with the worthines of the worke, and the neerenes of the argument, verse, and stile unto Virgil." This is followed by the Life of Virgil and the usual matter preliminary to the text.

A very complete list of Thomas Twyne's works may be seen in Wood's *Ath. Oxon.* (edit. 1815, II. 131,) including his translation in 1573 of H. Lhuyd's "Breviary of Britain," which is accompanied by eulogistic verses by his brothers, John and Lawrence Twyne. Lawrence Twyne is celebrated as the translator of the original story on which Shakspeare's "Pericles" was founded, under the title of "The Patterne of painefull Adventures": the earliest impression we have seen of it was by W. Howe in 1576, 4to. Thomas Twyne practised as a Doctor of Medicine at Lewes, Sussex, and was patronized by Lord Buckhurst, afterwards Earl of Dorset. Hence the dedication of the translation of Virgil, 1584, to the Earl's eldest son.

Pheander. — The famous History of Pheander the Maiden Knight, how disguised under the habite and name of Armatius, a Marchant, he forsooke his Kingdome of Carmania for the Love of Amoretta, the most incomparable Princesse of Trebisond. Together with a true Narration of the rare fidelity of his Tutor Machaon &c. Intermixed with many pleasant Discourses &c. — London, Printed by Thomas Fawcet, and are to bee sold by Fr. Coles &c. 1661. B. L. 4to. 93 *leaves.*

No earlier edition of this romance has yet occurred, but there can be no doubt that it was printed prior to the year 1613, when it was referred to by Taylor the Water-poet in the dedication of his "Eighth Wonder of the World." Opposite the title is a coarse woodcut of a knight on horseback without a helmet, and preceding that a bastard title, "Pheander the Mayden-Knight, or Love's Heroick Champion," with a woodcut below it of two armies meeting in conflict.

After these titles follow "The Contents of this Booke," in twenty-nine chapters; and the body of the work (which is entirely prose, with the exception of ten lines at the conclusion of one letter) begins upon sign. A 4. It does not profess to be a translation, but from the style there can be little doubt that it was taken from the French or Italian. In the first few chapters the hero is called Armatius, then Pheander, and subsequently "Love's heroic Champion."

Phillips, John. — The Examination and Confession of certaine Wytches at Chensforde in the Countie of Essex, before the Quenes majesties Judges, the xxvi daye of July, Anno 1566, at the Assise holden there as then, and one of them put to death for the same offence, as their examination declareth more at large. 8vo. B. L. 12 *leaves.*

It is not easy at this distance of time, and with the then prevailing uncertainty in the spelling of names, to decide between the works of John Phillips and of John Philip, who, as far as we can judge, was an author and a versifier about the same period. We feel pretty confident that they were distinct persons, although they have been sometimes confounded. The principal production by John Philip appears to be his "Life, Death, and Funeral of Sir Philip Sidney," which came out in 1587; but ten years earlier, he, or the other John Phillips, had printed the novel (as he calls it) of "Cleomenes and Juliet"; and in 1571 he had put forth a broadside on the demise of Sir William Garrat, "Chief Alderman of London," which was printed and published by Richard Jones.

John Phillips, the subject of the present notice, seems to have commenced authorship before John Philip, or Phillips, and the production now under consideration bears date in 1566, and was entered at Stationers' Hall in that year. (See Extr. I. 148.) It is in prose and verse, and it relates to the trial and execution of certain old and young women for witchcraft, not before country magistrates at Quarter Sessions, but before the learned Judges of Assize, when the most absurd and incredible charges were made and proved against the unhappy prisoners, and one of them was accordingly punished with death by fire. On the title-page of this "Examination and Confession" is a woodcut representing the Saviour washing the feet of his disciples, as if to contrast an act of divine humility with others of most diabolical cruelty. This is the colophon of the tract: —

"Imprynted at London by Willyam Powell for Wyllyam Pickeringe dwellinge at Sainte Magnus corner, and are there for to be soulde. Anno 1566, the 13 August."

What at the beginning is called "Preface," and at the end "Prolog," is in long verse, divided as usual to adapt it to the width of the page; and here Phillips finds a new, and far from applicable, epithet for his pen, — "warbling."

"The dolour now so douthfull is,
that skante my warbling penne
Can forth expresse the sence thereof
unto the sonnes of men;

Agayne, the blubringe teares, which glide
from my poore pincked eyes,
Besmerde my face, that scarce I can
my inwarde griefes surprise."

If by "surprise" he means *suppress*, we must attribute the use of the word to the compulsion of the rhyme. He seems much more disposed to exult over the miserable victims than to pity them; and then narrates, still in verse, that

"Three feminine dames attached were"

for sorcery, which they had practised by the enticements of Satan and "Belial's sprite." Phillips puts his name to it, as if he were a witness of their crime, and subsequently asks, in "an Exhortation to all faithfull men," —

"What durat harte, or selly brest
could fynde Christe to repaye
With such contempte as did these ymphes,
which here beholde ye may?"

The first woman examined on the trial before Dr. Cole and Maister Foscue (Fortescue) was Elizabeth Frauncis, who confessed that she had been taught witchcraft by her grandmother, who provided her with a white spotted cat, which they called "Sathan." By Sathan's means she also procured a husband, whom she afterwards struck lame; and finally gave her cat to Mother Waterhouse, who was thus enabled to kill a neighbor by a bloody flux. Mother Waterhouse ultimately turned the cat into a toad, of which a woodcut is given, as well as of the cat itself. Joan Waterhouse, daughter of Mother Waterhouse, was the third "feminine dame" tried: she was eighteen years old, and had given her body and soul to a great dog, furnished with horns, duly represented in another woodcut.

There are two other tracts, dated respectively 13th and 23d August, by which it appears that Mother Waterhouse, whose name was Agnes, had been examined before Justice Southcote and Master Gerard, the Queen's Attorney-General, on 27th July, 1566, and that she had been subsequently executed by fire. Among other questions put to her was one regarding the Lord's Prayer; and she told them that "Sathan would at no tyme suffer her to say it in Englyshe, but at all tymes in Latin." What

became of the two others, who had been instructed by Dame Waterhouse, is not mentioned. We find no notice of these curious pieces in any catalogue.

Phillips, John. — A Commemoration of the Right Noble and vertuous Ladye, Margrit Duglas is good grace, Countis of Lennox, Daughter to the renowmed and most excellent Princesse Margrit, Queene of Scotland, espowsed to King James the fourth of that name, in the daies of her most puissant and magnificent Father, Henry the seaventh of England, Fraunce and Ireland King: Wherin is rehearsed hir godly life, her constancy and perfit pacience in time of infortune, her godly end and last farewel taken of al Noble estates at the howre of her death. The ninth day of March, 1577. At her house of Hackney in the Countie of Middlesex: And now lyeth enterred the thyrd of April in the Chappel of King Henry the seaventh her worthy Grandfather. 1578. And Anno 20 of our Soveraigne Lady Queene Elizabeth, by Gods permission of England, Fraunce and Irelande Queene &c. 4to. B. L. 16 *leaves*.

We only know of a single copy of this poem, and, when mentioned, the date of it has seldom been correctly stated. One authority says 1571, another 1577, and a third 1579. The true date is unquestionably 1578, and the 9th March, 1577, was, in fact, 1578, as we now reckon the year. The colophon supplies no date, but gives the name of the printer; — "Imprinted at London by John Charlewood, dwelling in Barbycan, at the signe of the halfe Eagle and Key."

The author, John Phillip, Phyllips, or Phillippus, *Reginii Cantabrigensis Collegii Alumnus*, (he appears never to have taken any degree,) dedicates his laudatory funereal poem "To all Right Noble Honorable Godlye and Worshipfull Ladyes"; and it

forms a species of induction, in which we are told that, after a walk in the fields, the author fell asleep when he returned home, and in a vision saw the lady he commemorates: she appeared "compassed with care, pursued by dolour, shoared up with perfyte patience amidst her extremities, and lastly supported with truth." To Phillips, and to some ladies whom he also fancied present, the Lady Margaret Douglas relates the story of her life in tolerably smooth, but intolerably dull verse, beginning as follows: —

"Good Ladies, at your listning I crave,
Til time my tale be fully brought to end:
Though that my corps be subject to the grave,
Yet vouch awhile to heare your faythfull freend.
To you these lines for my farewell I sende:
Accept them, then, and reade them for my sake,
And of my name a new memoriall make."

Unless the ghost be supposed to read her story from a MS., there can be no propriety in this commencement; and it should seem that she had it all ready written, cut and dry, for the occasion. The originality of the author's conceptions may be judged of from another stanza, very well worded, but not very new in its reflections: —

"No giftes of goulde, no houldes, nor yearely fee
Can cause him stay when God commandes to strike:
He feares no state, he spares no high degree,
The ritch and poore to him are all alike.
He doutes not he the Champions push of picke:
The strong and weake he makes full soone to bende;
Its vaine, alas! with death for to contende."

We only subjoin one more stanza, in which the author makes the Ghost pay tribute to Queen Elizabeth. It is the last of several, and all extravagantly laudatory: —

"Her countryes weale to work her heart is bent;
Haute Hydraes head she hath cut off indeede:
Each Minataure by skill she doth prevent,
That in her soyle of strife would sow the seede:
The woolfe she quailes, the lambe she seekes to feede
With pleasant mylke and honey passing pure.
God graunt on earth her grace may long indure!"

No doubt Phillips expected to be in some way rewarded for

his adulation, and, perhaps that he might not be forgotten, he puts his name not only at the beginning, but at the end of his performance.

"Yours at commande (in the Lord)
John Phillyps."

Edward White, the stationer, published a broadside on the demise of the same Lady, and by the same author: the existence of it has never till now been stated; but it bears the following title: "An Epitaph on the Death of Lady Margaret Douglas, Countess of Lennox, who died at Hackney on the 9th March, 1577." Thus we see that John Phillips wrote two separate poems at the same date, on the same theme, and for two different stationers;[1] and it is just possible that this unusual circumstance may be accounted for by a confusion between the names of John Phillips and John Philip: John Phillips might be writer of the one, and John Philip of the other. To John Philip likewise we must attribute a broadside ballad, under the title of "A cold Pye for the Papists, wherein is contayned the Trust of true Subjectes for suppressing of sedicious Papistrie and Rebellion &c. Made to the song of Lassiamiza Noate." "Imprinted at London by William Howe for Richard Jones," without date.

[1] From the title "Phillippes Venus," it might be supposed that that prose tract was by a person of the name of Phillips; but such is not the fact. The author signs the dedication "to Maister Henry Prannell," Jo. M. "Phillippes Venus" is a most rare, and we may almost say worthless, production, of which only one perfect copy is known, but of which an exemplar, wanting both beginning and end, is now before us. We therefore give the title from the complete work in the Bodleian Library:— "Philippes Venus. Wherein is pleasantly discoursed sundrye fine and wittie Arguments in a senode of the Gods and Goddesses assembled for the expelling of wanton Venus from among their sacred societie. Enterlaced with many merrye and delightfull Questions and wittie answers: Wherin Gentlemen may finde matter to purge melanchollye and pleasant varietie to content fancye. — At London Printed for John Perrin and are to be solde in Paules Churchyard at the signe of the Angell, 1591." 4to. B. L. The body of the work is hardly worth attention, the whole import being, that the gods and goddesses expel the "wanton Venus" from their society, in order to substitute a chaste Venus described by the author, — perhaps a compliment to some lady who is nowhere designated. Quite at the end the writer promises a continuation, which, not much to our surprise, never appeared.

We cannot admit that Phillips's "History of Cleomenes and Sophonisba, surnamed Juliet," 8vo, 1577, is, as he asserts on the title-page, "very pleasant to reade;" on the contrary, it is excessively wearisome, in such verse as the following: —

"Aspyring myndes still toyle to clyme the top of Honours stall,
But hasty clyming often tymes doth catch a sodayne fall:
Yet leave I them with Prince in Court, as seeming friendes to stay,
And to Claudestines agayne in Cell I must my way;
Whose playntes surmounting seeme to show, his teares lyke ryvers runne,
And oft he blames the froward fates that so his fyle have sponne."

We need not quote more; but here also is a second instance, (see *ante*, p. 147,) which we did not then bear in mind, of the use of "file" for the *thread* of life. It is very possible that we, too, have confounded the two Philipses.

Phœnix Nest.—The Phœnix Nest. Built up with the most rare and refined Workes of Noble men, woorthy Knights, gallant Gentlemen, Masters of Arts and brave Schollers. Full of Varietie, excellent Invention and singular Delight. Never before this time published. Set foorth by R. S. of the Inner Temple, Gentleman. — Imprinted at London by John Jackson. 4to. 1593. 55 *leaves*.

It would hardly be expected by those who possess "Heliconia," edited by Thomas Park, a "brave scholar" in English poetry, but a somewhat careless superintendent of reprints, that in one of the principal productions in that work there is contained a poem from which no fewer than six seven-line stanzas are, in different places, entirely omitted, and that without the slightest hint of a reason for it. Yet such is the fact, and how it could have happened without Park's knowledge is inexplicable. It is not as if the six stanzas were left out, one immediately after the other, because in that case we might suppose that the copy used by Park was (like his exemplar of the "Gorgeous Gallery of Gallant In-

ventions") deficient of a leaf, which deficiency he did not detect; but the six stanzas are left out in five distinct places, and the transcript from which the printer composed must have been inaccurate beyond all precedent. It is principally to note, and to make good, these deficiencies that we have placed the title of "The Phœnix Nest" at the head of the present article. We never saw more than two copies of the original impression, and from them we have obtained our materials.

The production in which these strange omissions occur is entitled "A most rare and excellent Dreame, learnedly set downe by a woorthy Gentleman, a brave scholler, and M. of Artes in both Universities," which, of course, immediately carries our thoughts to Robert Greene, who usually placed upon his title-pages a statement of his double academic rank. We believe it to have been penned by him, and that his name or initials would have been annexed to it, had he not recently died under painful and degrading circumstances. In its complete state it consists of 63 seven-line stanzas, but in Park's reprint it has no more than 57.[1] We are not about to enter into any criticism of it, because "Heliconia" is in most libraries which contain only a few specimens of Elizabethan poetry, but we propose to subjoin here the portions that are wanting, and which can only exist in the original edition preserved in one or at most two public libraries.

Park does not number the stanzas, nor are they numbered in the "Phœnix Nest," but our readers will find that after the 18th, ending with the line "I finde all words inferior to their woorth," the following stanza ought to have been inserted: —

> "The garments wherewithall she was attyrde
> But slender in account, and yet were more
> Than her perfections needfully requyrde,
> Whose every part hath of contentment store:
> But as it was, thanks to my dream therefore,
> Who causde the apparition to be wrought,
> As all lay open to mine eies or thought."

We give the added stanzas in the form they bear in the edition

[1] The number of stanzas of R. G.'s "Most rare and excellent Dreame," as reprinted in "Heliconia," is only 54, instead of 60, as in the original edition of "The Phœnix Nest," 1593.

of 1593, and not as Park indented the lines to his own fancy. The second omission occurs only two stanzas farther on, and it is not of one only, but of two stanzas in succession. The expressions are most felicitous, and if the description be a little warm, we can well excuse it for the beauty of the verse: —

"Next neighbor heerunto, in due discent,
Her bellie plaine, the bed of namelesse blisse,
Wherein all things appeere above content,
And paradise is nothing more than this,
In which Desire was mov'd to doe amisse;
For when his eies upon this tree were cast,
O, blame him not if he requirde to taste.

"What followed this I cannot well report:
The tawnie Cyprous that forehanging fell
Restraind mine eies in most malitious sort,
Which of themselves were else affected well.
Although as witnes nought thereof I tell
I doubt not those that fine conceited be,
See somwhat further than mine eies might see."

Here we have corrected two clear errors of the compositor, who made false concords by printing "*was* cast" in the stanza first above quoted, and "*Sees* somewhat" in the last line of the second stanza. We now pass on to what, if the stanzas were numbered, would be the 26th, after which Park excluded the following. The sense is absolutely incomplete without it: —

"As soone as sighes had overblowne my teares,
And teares allaid my sighings vehemence,
Audacitie, expulser of those feares,
Gave to desire, at last, preheminence,
Who saw it now to be of consequence;
Sauced his tale with dutie and respect,
And thus began, or to the like effect."

After stanza 35 we ought to read as follows, but do not; and here again the sense is left imperfect in the reprint: —

"An easie thing for you to overcome
(Faire Ladie) him that is so deepe your thrall,
For every syllable from your lips that come
Beares wit and weight and vehemence withall,
Under the which my subject spirits fall.
If you do speake, or if you nought expresse,
Your beauty of it selfe is Conqueresse."

If Park should have thought that he might, without all notice, exclude some of the former passages, on account of their amorous tendency and complexion, no such excuse can be offered for omitting what we have last cited. The penultimate stanza of the whole poem could surely in no way have given offence to the most sensitive editor; but we look for it in vain in the reprint in "Heliconia." It runs thus in the impression of 1593; and we consider it, perhaps, the worst stanza out of the whole poem: —

> "Why art thou not (O Dreame) the same you seeme,
> Seeing thy visions our contentment brings?
> Or doe we of their woorthines misdeeme,
> To call them shadowes that are reall things,
> And falslie attribute their due to wakings?
> O, doe but then perpetuate thy sleight,
> And I will sweare thou workst not by deceit."

The only consideration that, in our view, militates against the notion that this "Dream" is by Robert Greene, is, that it has more genuine passion and sentiment about it than usually belongs to his artificial, but still graceful compositions. It is too good for Lodge, who never succeeded so well in lengthened productions, although some of his shorter lyrics are quite as well worded. The mention of Lodge, many of whose productions are removed from his "Phillis" into the "Phœnix Nest," (published in the same year,) reminds us of a serious and confusing misprint in Park's repetition of the well-known poem by Lodge commencing "Muses, helpe me," &c., p. 64 of the reprint, in which we are told to read, —

> "Philips Sonne can with his finger
> Hide his fear, it is so little."

This is nonsense: "fear" ought to be *scar*, and it is printed *scarre* in Phillis, 1593. The blunder arose from one of the most common sources of error with printers, a confusion between the letter f and the long *s*, then constantly used in MS. In general, however, the text of this poem is better in the "Phœnix Nest" than in "Phillis" as it was first published; and we cannot help thinking that Lodge himself may have had some hand in introducing corrections into the poems copied from his small volume. We may give a single instance from a lyric beginning "Now I

finde thy lookes were fained," p. 75. Lodge tells his false mistress in his "Phillis," —

> "Of thine eies I made my myrror;
> From thy beautie came mine error:
> All thy words I counted wittie;
> All thy smyles I deemed pretty."

Of course he thought her smiles "pretty," but that was clearly not what Lodge intended, and accordingly in the "Phœnix Nest" we find the word "pretty" amended to *pittie*, — "All thy smyles I deemed pittie." We might easily quote other instances to the same effect.

The question of the editorship of this in every sense valuable miscellany has been much discussed, and the opinion of bibliographers seems to have settled most on the belief, that R. S. on the title-page means Robert Southwell, a Roman Catholic priest who died for his faith in 1596. We find no record that he was ever of the "Inner Temple," as R. S. asserts himself to have been; and, on the authority of the Registers of the Stationers' Company, we are disposed to give the name of a new claimant to the distinction in question; for under date of 21st July, 1578, we find that a person of the name of Robert Smythe had written, and Hugh Jackson had entered "foure straunge lamentable, tragicall Histories," translated from the French. (Extr. from the Reg. of the Stat. Comp. II. 46.) We consider it not improbable, therefore, that R. S., the initials on the title-page of the "Phœnix Nest," may have been those of Robert Smythe, and that he was the editor of the volume.

Pierce Plainness. — Piers Plainnes seaven yeres Prentiship. By H. C. *Nuda Veritas.* — Printed at London by J. Danter for Thomas Gosson, and are to be sold at his shop by Londonbridge Gate. 1595. 4to. B. L. 31 *leaves.*

Henry Chettle has usually been the reputed author of this pastoral romance; but, in spite of what we have said, *ante*, p. 11,

it seems to us that it is doing some injustice to his abilities, and there is nothing but H. C. on the title to fix it upon him. We might almost as reasonably assign it to Henry Constable; but we can hardly believe it was by either of them, but by some person who wished to avail himself of popular initials. Neither the verse (of which there is but little) nor the prose (of which there is too much) is good enough for Chettle, and it is not known that Constable printed anything that was not in measure. Malone seems to have been the first to lay "Piers Plainnes" at Chettle's door, (Ritson does not notice it,) but how little his judgment was to be relied upon in such a question may be seen from the fact that he assigned such a production as "The Nature of a Woman," 1596, (Vol. II. p. 315,) to Marlowe.

"Piers Plainnes" obviously arose out of the popularity of "Pierce Penniless," three years before, which had been often reprinted. The small merit of the verse may be judged of by the following madrigal, which the hero sings to his grazing flock: —

"Feede on, my flocke, securely,
Your shepheard watcheth surely;
Runne about, my little Lambs,
Skipp and wanton with your Dams:
Your loving Heard with care will tend yee.

"Sport on, faire flocke, at pleasure,
Nip Vestaes flouring treasure;
I my selfe will duely harke
When my watchfull Dogg doth barke:
From Woolfe and Foxe wee will defende yee."

The hero is a shepherd or herdman, (for the author confounded two employments which Spenser always kept distinct,) who had recently been hired by Menaleas; and the substance of the story is what that hero relates to his master, and to his master's friend Corydon. It is a mere jumble of improbable, though not in themselves extravagant, incidents, during the seven years Pierce Plainness had spent in the service of as many masters, while residing in Thrace and Crete, where the scenes are laid. From the motto, *nuda Veritas*, we might expect that a good deal of satire and exposure of human vices would be met with; but there is nothing of the sort, excepting when Pierce gets into the service

of an old usurer, Ulpian, whose apostrophe to his gold, which we here extract, will give a sufficient notion of the style in which the prose is written: —

"O Gold, adored Gold, my soule's cheefe soveraigne, my lives best genius, for whom the needy vassaile toyles, the Souldier fightes, the Scholler studieth! how doth thy divine essence comfort my troubled spirite, against whose opulencie the envious beggars of the earth repine. O bee thou resident with me in spite of all their rage; for where thou art envie cannot hurt. Close up my senses from all other thoughts than of thy excellence. A little grammer learning I have, and were it no more than to hold thee fast it were sufficient: for what account are schollers made of, or friendes, or Gods without golden oratorie, giving friendship and all-yeelding deitie. Then, my religion; friend, art, all I have, to thee I sacrifice myselfe, without whose presence I am not my selfe: in thee alone remains beatitude: without thee I know no blessednes."

This, it must be owned, is poor commonplace interjectional stuff. The story mainly relates to the history of male twins, of different dispositions, who are contending for a kingdom; and we have more than the usual amount of battles, distresses, escapes, and discoveries, but told with considerable confusion, and much jumping about from Thrace to Crete and from Crete to Thrace, with such a multiplicity of persons, that if the author had had the power, he would not have had the space to delineate them. Some portion seems to have been intended for allegory, as where Pierce Plainness gets into the service of Flattery, Brokery, and Prodigality, but nothing comes of it. We transcribe the only other piece of verse, a song by a young lady against Cupid: —

"Trust not his wanton teares,
lest they beguile yee:
Trust not his childish sight,
he breatheth slilie.
Trust not his tutch,
his feeling may defile yee:
Trust nothing that he doth,
the Wagge is wilie.
If you suffer him to prate
You will rue it over late.
Beware of him for hee is wittie
Quickly strive the Boy to binde,
Feare him not for hee is blinde:
If he get loose, hee showes no pittie."

The only portion of any real interest is quite at the end, where H. C. mentions a production by Richard Barnfield, and gives due praise to his "Shepherd's Content," a poem which had been printed in "The Affectionate Shepherd," 1594. We have already mentioned it as Barnfield's "first fruit," (Vol. I. p. 62,) and as H. C. has praised one piece in it, we may here be allowed to prove how far it merits eulogium by quoting a single stanzâ from it. It is where the author is adverting to the "content" which the employment of a "Shepherd" properly affords: —

"Thus doth he frolicke it each day by day,
And, when night comes, drawes homeward to his cote,
Singing a jigge or merry roundelay;
For who sings commonly so merry a note,
As he that cannot chop or change a groate?
And in the winter nights his chiefe desire,
He turnes a crabbe or cracknell in the fire."

We take this opportunity of suggesting an emendation in a line of one of Barnfield's Sonnets, near the end of his "Affectionate Shepherd," addressed to a cruel lady, where he is made to say: —

"Loe! here the blossome of my youthful yeares,
Nipt with the fresh of thy wrath winter, dies."

Surely the last line ought to run: —

"Nipt with the *frost* of thy *rath* winter dies."

"Fresh" has been misprinted for *frost*, and "wrath" for *rath*: "rath winter" is *early* winter. Old printers were so careless, and authors apparently so indifferent, that every reprint of a piece of the time requires the utmost attention. Mr. Utterson's reprint of Barnfield's "Cynthia," 1595, has several mistakes.[1]

[1] Mr. Utterson's private printer's mistakes in the reproduction of Barnfield's "Cynthia," 1595, are some of them more serious than the mere misspelling of the author's name, which is never given as it stands in the original impression. We will only point out two or three errors in the preliminary matter. In the address "To the curteous gentlemen Readers" we have *by* for "for," and *reed* for "breed." In T. T.'s commendatory verses we have *reave* for "reare," and *waiving* for "waining." In the opening of "Cynthia" we have *honour* for "horror," *glistning* for "glistring," and *that* for "thus." The greatest fault of the reprint is, however, the omis-

PIERS PLOUGHMAN.

"I playne Piers, which can not flatter,
A plowe man men me call:
My speche is fowlle, yet marke the matter,
Howe thynges may hap to fall."

8vo. B. L.

Such is the whole of the title-page of a most biting and abusive satire upon the Roman Catholics. Only a single copy of it is known, which is thus mentioned in Maunsell's Catalogue:[1] "Pierce Plowman in prose. I did not see the beginning of this booke," but it ends thus:—

"God save the kynge and speede the ploughe,
And sende the prelates care ynoughe;
ynoughe, ynoughe, ynoughe."

Neither Maunsell, nor anybody else since his time, took the trouble to read the curious volume, or they would have seen at once that it is not "in prose," though printed as such, and that the title-page is complete in the four lines at the head of this article. Dibdin only mentions it on the authority of Maunsell,

sion of twenty sonnets, certainly of an ambiguous character, and the loss of which Mr. Utterson afterwards so much regretted that he finally had them also reprinted, and added to four copies, out of the sixteen to which his impression was limited. To one of the four we have resorted.

[1] We apprehend that the following memorandum, in one of the Stationers' Registers, respecting Maunsell's Catalogue, published in 1595, is new:—

"19 Aprilis 1596. Whereas Andr. Mansell hath taken paines in collectinge and printinge a Catalogue of bookes, which he hath dedicated to the Companye, havinge also been a petitioner to them for some consideration towardes his paines and charges, Be yt remembered that thereupon the Companye, of their meer benevolence, have bestowed uppon him in money and bookes the summe of for whiche he yeildeth thankes, holdinge hym selfe fully contented without expectation of any further matter or benefit for the same, or any like thinge of or in the companye, or any particular parties of the same. The particulars of which money and bookes appere in the booke thereof made, conteyning the names of the particular persons that contributed the same."

Only the two first parts of the Catalogue are now known, or perhaps ever were printed. T. Nash speaks of "Andrew Maunsell's English Catalogue" in his "Have with you to Saffron Walden," 1596, sign. T 2.

(IV. 547,) and puts it among works from the press of Owen Rogers, probably only on the ground that, in 1561, Rogers printed an edition of the "Vision and Creed of Pierce Ploughman." There can be no doubt that the book in our hands appeared in type ten, or even twenty years earlier, though, from the nature of the performance, no printer could be found to put his name, place, or date to it. In one part of his work the author refers to the sufferings of printers in his day: —

"And the poore Prynter also, which laboreth but for his lyvynge is cast into prison and loseth all he hath, which seameth very sore."

This sentence fully explains the absence of the name of any typographer, and there can be no doubt that the little book was surreptitiously printed and circulated, which will also account for its rarity. It seems strange that anybody could read the first lines, though looking like prose, without perceiving that they were really measure and rhyme: —

"I Piers plowman, followyng ploughe on felde,
My beastes blowing for heate, my body requyrynge rest,
Gapynge for the gayne my labours gan me yelde,
Vpon the plowgh beame to syt me thought it beste."

And thus it proceeds to discuss public affairs, especially the state of religion, and the prevailing contests between Protestants and Catholics. The following note of time is, like the rest, printed as prose, and we give it in that form: —

"Aboute thre yeres paste when I, Piers, scripture myght reade, and render and reporte to my wyffe, and to my barnes, it seemed then a goodly lyffe a household then to kepe and fede."

Afterwards the deaths of Sir T. More, Fisher, and Forest are mentioned, the date of the latest event being the year 1538: —

"Our king sheweth to be the head:
To stop this truth More lieth ded,
Rochester, Forest and the obstynate nacyon,
The chefe pyllors of the viperous generation."

Here "head," referring to the head of the Church, is misprinted *hard*, and various other errors of the same kind occur in the course of the work. The measure changes considerably as the author

proceeds, and sometimes it is not easy to make out the irregular lines. We extract a passage of a different character of versification, in which several well-known names are introduced: —

"Trewe Tyndale was burned,
Myles Coverdale banyshed
By whose labors greate
We have the hole byble,
In dispyte of the devel,
And trust to kepe it yet. * * *

"But Lincolenshyre seythe full well,
The truthe I do you tell,
That ye shalbe fayn at the last,
With donge hydynge your crownes,
And castynge of your gownes,
To stand ful agast.

"And thou, Crome,
Haste gotten a crowne
Mete for thy dotynge yeres,
If to thy furred hood
A bel thou haddest sowed,
And a payre of Asses eares.

"Thou foole, Shaxton,
Thy selfe thou hast undon,
Thy byshoprike when thou forsoke:
Thou myght have kepte it styll,
And playd the lorde at thy wyll,
And sayde what thou lyste in a noke."

Here again, in the last line but two, "have," required by the sense, is misprinted *home*. In the following stanza old Gower finds himself in rather incongruous company: —

"You allowe, they saye,
Legenda aurea,
Robin Hoode, Bevys and Gower,
And all bagage besyd,
But Gods word ye may not abyde:
These lyese are your church dower."

The author is here, of course, reproaching the Roman Catholics with the trash they permitted to be read, while they utterly refused to allow the reading of the Bible. The style sometimes reminds us of Roy and his "Rede me and be not wroth," but without the strength and bitterness of that famous personal satirist

on Wolsey. Elsewhere it resembles rampant abuse by Bishop Bale, with much of his coarseness and vituperation. The work is unique.

Pierce Ploughman's Vision. — The Vision of Pierce Plowman, now the seconde time imprinted by Roberte Crowley, dwellynge in Elye rentes in Holburne. Whereunto are added certayne notes and cotations in the mergyne, gevynge light to the Reader &c. — Imprinted at London by Roberte Crowley, dwellyng in Elye rentes in Holburne. The yere of our Lord. M.D. L. *Cum privilegio ad imprimendum solum.* B. L. 4to. 125 *leaves.*

It is believed that three editions of this poem were printed by Crowley in 1550. (See "Percy's Reliques," II. 262, edit. 1765.) This is the second impression, and on the last leaf is the colophon, exactly similar to the imprint on the title-page. "The Printer to the Reader" follows the title, and preceding the poem is "A briefe summe of the principall poyntes that be spoken of in thys boke," filling six leaves. It is acknowledged that Crowley printed from a MS. containing a very incorrect text, but he deserves great commendation for being the first to rescue from oblivion this very valuable poem, the authorship of which is generally attributed to Robert Langland. The versification is often harsh and uncouth, depending much upon the recurrence of the same letter commencing three words in each line, but the expressions are usually full of force and character, with great originality of thought and severity of satire.

Pierce Ploughman's Creed. — Pierce the Ploughmans Crede. 1553. B. L. 4to. 16 *leaves.*

The colophon, which is on a separate leaf, D iiii, is this: — "Imprinted at London By Reynold wolfe. Anno Domini M. D. L. III." It is the earliest edition of the "Creede," which was reprinted, at the end of the "Vision of Pierce Ploughman," by Owen Rogers in 1561.

The title of the first impression of this work, consisting merely

of the words "Pierce the Ploughman's Crede," is upon a tablet in the midst of a landscape. The design is obviously foreign, and the woodcut may also have been imported: both are certainly unlike anything of the kind executed in this country about that date. It represents the deaths of Pyramus and Thisbe; and it is also found upon the title-page of G. Fenton's "Monophylo," 1572, 4to.

On the reverse of sign. D iii, is a brief "interpretation of certayne hard wordes used in this booke, for the better understandyng of it," which is one of the earliest attempts at an English glossary. These words are only forty-eight in number, and after them we read as follows: — "The residue the diligent reader shall (I trust) well ynough perceive." These were repeated by Rogers when he reprinted the "Creed" with the "Vision" in 1561.

PIOT, LAZARUS. — The Orator: Handling a hundred severall Discourses, in forme of Declamations: Some of the Arguments being drawne from Titus Livius, and other ancient Writers, the rest of the Authors owne invention: Part of which are of matters happened in our Age. Written in French by Alexander Silvayn, and Englished by L. P. — London Printed by Adam Islip. 1596. 4to. 221 *leaves.*

This translation has been assigned to Anthony Munday, (see Lowndes' Bibl. Man. edit. 1834, p. 1683; edit. 1863, p. 2398,) but without, at we think, sufficient reason. If Munday had really been the translator, he was not usually unwilling to put his name or initials to his works; and as he was unquestionably a popular writer, it does not seem likely that a publisher would have preferred the name of an unknown author. He was so unknown that Farmer and Warton (H. E. P. edit. 8vo, IV. 313) call him Pilot, and the only way in which we can connect him at all with Munday seems to be this. The first Book of "Amadis de Gaule" purports to have been rendered into English by Anthony Munday, while the second Book of the same romance, which came out in 1595, purports to have been translated by L. P. When both

books were reprinted in 1619, no notice whatever was taken of L. P. or Piot, and the whole was given to Munday. This evidence is far from conclusive; and at the end of the dedication of the work before us, to Lord St. John of Bletso, the names stand at length, "Lazarus Piot," and he speaks of himself as a soldier, and of his work as "hewen out of his rough wit," "the first fruit of his oratory." This statement, however, would be hardly true, if Piot had put forth the second Book of "Amadis de Gaule" in 1595, unless the fact were, that, although "Amadis" was first published, "The Orator" had been first written.

We were formerly disposed to adopt the statement of previous bibliographers, and to consider Piot and Munday one person; but on examination of the evidence upon the point, we are more inclined to think that Munday, in 1619, suppressed the name of Piot, as the translator of the second Book of "Amadis de Gaule," than that, without any apparent motive, he dropped his own name in 1595, and substituted that of Piot. For a reason hereafter adduced, we think it possible, if not probable, that in "The Orator," as it has reached us, some of the "Declamations" and "Answers" were in fact originally rendered by Edward Aggas.

The question only assumes importance in connection with the fact, that in "The Orator" (which consists of 100 Declamations and Answers) we meet with one which immediately calls to mind Shakspeare's "Merchant of Venice"; it is the 95th "Declamation," "Of a Jew who would for his debt have a pound of the flesh of a Christian." Here we have first the Jew's speech, and afterwards the Christian's answer, neither of which we need transcribe, because they have already been often reprinted, and are well known. Shakspeare could not have availed himself of them, because his play was unquestionably of an anterior date, although only printed in 1600; but it is by no means certain that some of the Declamations in "The Orator," and perhaps that of the Jew, had not been printed as early as 1590. On the 25th August, in that year, we read the following entry in the Registers of the Stationers' Company: —

"Edward Aggas, John Wolf. Allowed for their copie Certen Tragicall cases conteyninge Lv. histories with their severall Declamations, both

accusative and defensive, written in Frenche by Alexander Vandenbush, *alias* Sylvan, translated into English by E. A."

Warton does not give the precise date, misquotes the entry, and attributes the translation to R. A. instead of E. A., going on to argue, upon his own mistake, that R. A. must have meant Robert Allot, the editor of "England's Parnassus," (H. E. P. edit. 8vo, p. 314.) The question whether the translation had been made by Robert Allot or Edward Aggas is of little moment; but it seems certain that, as early as the summer of 1590, there was an intention to publish fifty-five of the "Declamations" and "Answers," and it is very possible that the speech of the Jew and the "Answer" of the Christian was among them. If so, the appearance of those harangues in 1590 would have preceded the play of our great dramatist, and he may have been led to the subject by their publication.

Our notion is that Lazarus Piot may have added forty-five new "Declamations" to those which E. A. had previously rendered into English, and then published the entire collection, without any mention of a predecessor. At the same time it must be admitted that no copy, or fragment, of any earlier version than that which bears Piot's name in 1596, has ever been heard of. All we know is, that in the Registers at Stationers' Hall, "Lv histories," translated by E. A., are recorded as having obtained a license for publication in 1590.

No list of the 100 "Declamations" and "Answers" is appended to the volume in our hands; and they are, in a manner, anglicized by calling in the aid of "the Attorney General," a well-known officer of our courts, and requiring him to reply to some of the speeches. Such is the case with "Declamation 23," which is thus entitled: "Of the part of a house which was to be pulled down for the offence of one that dwelled therein, wherupon another, dwelling in the same house, was opposite." After the "Declamation is concluded" we are told, "The Attorney-Generall contradicteth him thus." "The Answere of the Attorney-Generall" also follows "Declamation 81," which is "Of a Chirurgion who murthered a man to see the moving of a quicke heart." Sometimes the judgment of a supposed court is added, but not frequently.

There is another slight circumstance that has not been noticed, and that may favor the belief that the work, or at least some portion of it, had been printed before all the Declamations and Answers came out together in 1596. It is, that the half-title, before the commencement of "Declamation 1," does not agree with the whole-title on the first leaf of the volume. In the half-title it is called, not "The Orator," but "The Mirrour of Eloquence." The last may have been the name it was intended to bear, or that it did bear, in 1590; but the stationer may have seen sufficient cause for making the change, if only for the sake of novelty, because either so many books under the title of *Mirror* (from "The Mirror for Magistrates" downwards) had been published, or because Henry Peacham, having originally published his "Garden of *Eloquence*" in 1577, had reprinted it in 1593.[1] The words "Mirror" and "Eloquence" might, therefore, both be considered objectionable, and "The Orator," in 1596, may have been adopted instead of them.

PITTS, JOHN. — A poore mannes benevolence to the afflicted Church. Actes 3. Golde and silver have I none, such as I have geve I unto you. — Imprinted at London in little Britaine by Alexander Lacy. The 29 of January. 1566. 8vo. B. L. 12 *leaves*.

The name of Jhon Pits is subscribed to a prose address "to the afflicted Church," occupying the six earliest pages. The rest of the small volume is in verse; and we first come to a poem headed thus, to the exclusion of England: —

"*To the afflicted Church in Scotland, Fraunce, Spayne or any other land.*

"Be of good chere, my brethen all,
doe not now faint nor quayle,
But to the Lord doe ye now call,
lest that in truth ye fayle.
For Sathans yre passe not a pin,
though that he rule and rage:

[1] Of course we allude to Henry Peacham the elder. See a former note, *ante*, p. 171.

His power is to small and thin
the truth for to asswage.

"Though Kyngs be strong, and wine likewise,
and women thought to be,
Yet Truth (in any maner wyse)
more stronger shall yee see.
Kynges have fayled, and also wyne,
and women have not stood:
Truth hath remaind from time to time,
as proofe we have full good.

"Truth was good, and kept styl his place,
when Woman had a fall:
Truth was styl Truth, and had his grace,
when Woman was in thrall.
What Truth hath said performd it was,
as in all states we see:
Let Woman speake whats cum to pas,
let her tel tale for mee."

And so he continues for eleven more stanzas, after which we meet with a translation of the 67th Psalm, and a version of the *Jubilate*. The whole ends with three addresses thus headed: —

"Christ speaketh to the people.
God to the Prophet or Preacher.
Moses or Preacher to the people."

These are in smaller type, and all compressed into a little more than a page. John Pits, or Pitts, put his name again after the word *Finis*, and such, we have seen, was not an unusual course.

"I Pit, minister," probably the same man, in 1577 printed, by the press of Christopher Barker, a broadside called "A prayer, and also a thankesgiving to God," for the preservation of the Queen to the 17th November in that year. The direction at the head of it is, "Sing this as the foure score and one Psalme." See, also, "a prayer" by John Pyttes, 1559, noticed in Ritson's Bibl. Poet. p. 305.[1]

Plays and Theatres. — A second and third Blast of Retrait from Plaies and Theaters: the one whereof

[1] It is the only work by Pyttes, Pits, or Pitts, of which Ritson had any knowledge. See Bibl. Poet. p. 305.

was sounded by a reverend Byshop dead long since: the other by a worshipful and zealous Gentleman now alive: one showing the filthines of Plaies in times past; the other the abomination of Theaters in the time present: both expresly proving that that Commonweale is nigh unto the cursse of God, wherein either Plaiers be made of, or Theaters maintained. Set forth by Anglo-phile Eutheo. Ephes. 5 verse 15. 16. &c. Allowed by auctoritie. 1580. 8vo. 70 *leaves*.

The colophon states that the work was printed by Henry Denham, but who the author might be is not anywhere apparent. The latter point is the more interesting because Gosson, in his "Plays confuted in five Actions" (sign. G 3), asserts that the writer of the work in hand, after having been both a play-maker and a player, (the two capacities were then often united,) had first written violently against theatres and their supporters, had then "turned like a dog to his vomit," and had "gone back to Babylon," by resuming his old profession.

Anglo-phile-Eutheo, in his address "to the Reader," informs us that he considered Gosson's "School of Abuse," 1579, the first "blast" against plays and theatres. The second was the work of the dead Bishop Salvianus, and the third his own production, which in 1580 followed hard upon his predecessor, to whom he gives extraordinary praise. Nevertheless, Gosson's "Ephemerides of Phialo," which followed up his "School of Abuse," had intervened; and the true order in which the various pieces, *pro* and *con* theatres and plays, had been published, appears to have been the following: —

1. John Northbrooke's "Treatise," which was entered at Stationers' Hall in 1577, and must have been published in that year, or early in 1578; (see this volume, p. 68.)

2. Gosson's "School of Abuse," which bears date in 1579.

3. "Strange News from Africa," mentioned by Gosson in his "Ephemerides of Phialo," but not now known.

4. Gosson's "Ephemerides of Phialo," also dated 1579, in apology for his "School of Abuse."

5. Lodge's "Defence of Plays and Players," of which no copy with a title-page is known, and only two copies existing, and which must have appeared in 1580.

6. The "second and third Blast of Retreat from Plays and Theatres," 1580, now under consideration.

7. Gosson's "Plays confuted in five Actions," in answer to Lodge, for which see Vol. II. p. 67.

8. Philip Stubbes's "Anatomy of Abuses," printed in 1583.[1] (See *post.*)

9. Lodge's "Alarum against Usurers," 1584, in which he incidentally replied to Gosson.

10. Rankin's "Mirror of Monsters," 1587, who also, about ten

[1] We ought, perhaps, to have added to this list of productions for and against the Stage, a tract by an author who has been mentioned in Vol. II. p. 20, as, probably, the father of Theophilus Field, and of a very popular actor and author, Nathaniel Field. John Field, the puritan divine and Rector of Cripplegate, who died in 1587, had published in 1583 a tract called for by a fearful accident at a bear-baiting on a Sunday morning, at Paris Garden. He entitled it "A godly exhortation by occasion of the late judgement of God shewed at Parris Garden, the thirteenth day of Januarie," when a crowded scaffold fell down, and many spectators were "killed, maimed, or hurt." From thence the author diverges to the representation of plays, and is very vehement in his denunciation of a practice that had prevailed, and continued more or less to prevail, for several years afterwards,—the performance of stage-plays on the Sabbath. He himself bears witness (sign. Ciij) that plays on Sunday had at that time been forbidden, but this injunction was evaded, and John Field was for the total abolition of such "heathenish interludes." "For surely," he observes, "it is to be feared, besides the distruction bothe of bodye and soule that many are brought unto by frequenting the Theater, the Curtin, and such like, that one day those places will likewise be cast downe by God himselfe." Therefore he would not for a moment tolerate them, and he dates his tract 17th January, 1583, only four days after the calamity. It was "printed by Robert Waldegrave," *by authority;* but two other stationers, Richard Jones and William Bartlet, without authority, published a piece upon the same melancholy event, and we learn from the Registers of the Stationers' Company, that on 21st January, 1583, they were not only fined 10*s.* each for so doing, but were actually committed to prison. How long they were detained in custody does not appear. John Field dedicated his tract to the Lord Mayor and Recorder Fleetwood, and there he gives the date of his Epistle as 18th January, 1583,—of course meaning, at that period, 1584.

years afterwards, appears to have returned to his occupation as a poet and play-wright. (See *post.*)

Thus we find that the work before us comes only sixth in the series of productions on both sides of a question much agitated between the years 1577 and 1587, to which ten years they all belong. The anonymous author of "the third Blast of Retreat" admits that he had himself been a play-maker, if not a play-actor. He says: —

"I confesse that ere this I have bene a great affecter of that vaine art of plaie-making, insomuch that I have thought no time so well bestowed, as when my wits were exercised in the invention of those follies. I might scarcelie with patience heare anie man speake, were he never so learned and godlie, that thought to perswade me from them. So far was I from receaving their good and godlie admonitions, that I stopped mine eares and hardened mine harte against their counsel. * * * What I shall speake of the abuse by plaies of my owne knowledge, I know, maie be affirmed by hundreds to whom those matters are as wel knowen as to my selfe. Some Citizens wives, upon whom the Lorde, for ensample to others, hath laide his hands, have, even on their death beds, with teares confessed that they have received at those spectacles such filthy infections, as have turned their minds from chaste cogitations, and made them, of honest women, light huswives: by them they have dishonored the vessels of holines, and brought their husbandes into contempt, their children into question, their bodies into sicknes, and their soules to the state of everlasting damnation."

Yet this was a man who afterwards repented his repentance, and, according to Gosson, became once more both play-poet and actor. The enemies of theatres always took care to alarm the citizens of London, and for many years they resisted the performance of plays within the boundaries of the corporation. We might quote much more to the same effect, but we will pass it over, in order to introduce what the author, who speaks upon his own knowledge and authority, says of the personage called "the Fool" in dramas of that period: —

"And albe these pastimes were not (as they are) to be condemned simplie of their owne nature, yet because they are so abused they are abhominable. For the Foole no sooner showeth him selfe in his colors to make men merrie, but straight waie lightlie there foloweth some vanitie, not onelie superfluous, but beastlie and wicked. Yet are we so carried

awaie with his unseemlie gesture and unreverend scorning, that we seeme onelie to be delighted in him, and are not content to sport our selves with modest mirth, as the matter gives occasion, unlesse it be intermixed with knaverie, dronken meriements, craftie coozenings, undecent juglings, clownish conceites, and such other cursed mirth as is both odious in the sight God, and offensive to honest eares."

The words "clownish conceits" immediately carries our thoughts to the prologue to Marlowe's "Tamburlaine the Great," where he expressly speaks of weaning spectators from "such *conceits* as *clownage* keeps in pay" by the heroic matter of his tragedy.

The author in hand vehemently censures the application of stories from the Bible to the purpose of the Stage, as the Catholics had done in their old religious miracle-plays; and referring to a drama from profane history that Gosson had spoken of, on the contest between Cæsar and Pompey, he complains of the manner in which authentic annals were distorted and confused to serve the purpose of the drama. To such points we need not now advert; but we will make a short quotation from what this writer says upon rather a novel topic, the training up of lads as players; not merely referring to juvenile companies, but to the "player's boys," as they were then called, who, at first taking female characters, at last advanced to the station of sharers, and sustained the parts of kings and heroes. He observes:—

"As I have had a saieng to these versifieng Plaie-makers, so must I likewise deale with shameles actors. When I see these yong boies, inclining of themselves unto wickednes, trained up in filthie speeches, unnatural and unseemlie gestures, to be brought up by these schoole-masters in bawdrie and in idlenes, I cannot chuse but with tears and griefe of hart lament. * * * And for those stagers themselves, are they not commonlie such kind of men in their conversation as they are in profession? Are they not as variable in hart as they are in their partes? Are they not as good practisers of bawderie as in-actors? Live they not in such sort themselves as they give precepts unto others? Doth not their talke on he stage declare the nature of their disposition?"

We need not much wonder that such hyper-zeal, as this author displays, caused him to over-leap his object, and that he was soon found on the other side again. His invectives are loud and long, but the real information he supplies is very scanty. He

concludes with a devout prayer for "the Queen and her Council." It would be interesting to learn the sort of plays Anglo-phile-Eutheo produced when he returned to his occupation. His absence from it must have been short, if we are to believe Gosson.

Pleasant, Plain, and Pithy Pathway. — The pleasaunt playne and pythye Pathewaye leadynge to a vertues and honest lyfe, no lesse profytable then delectable. U. L. — Imprynted at London by Nicolas Hyll, or John Case, dwellynge at the sygne of the Baule, in Paules churche yarde. B. L. 4to. 23 *leaves.*

Only two copies of this valuable poetical relic are known. Nicholas Hyll printed between 1546 and 1553; but the architectural frame in which the title is set was used by James Nicolson for the New Testament he printed in Southwark in 1538. The two following lines,

> "It is good for such men to go over truelye
> As intende *the kinges* embassatours to be,"

show that the poem was written, at all events, before the reign of Mary, and probably the king there spoken of was Edward VI. As to the author, he says of himself on sign. A ii, —

> "*Nitnesaue* truelye, most men call myne name,"

which may contain the letters of his name in some way transposed. One of the most celebrated poets of the reign of Edward VI. was Nicholas Udall, author of "Ralph Roister Doister," and it will be seen that the initials on the title-page, supposing them those of the author, are the first and last letters of his surname. Certainly the production would do him or any other writer of that period great credit. In the commencement of it he meets an old man journeying the same way, and, entering into conversation, the author gives the following account of himself, which may be merely fanciful: —

> "A servaunt I have bene aboute yeares five,
> And truely have served to my power,
> Since into service I entered the fyrst hower:
> Wherein there is so great travayle and payne

At moste tymes, and so very lytle gayne,
And at other tymes also, ydlenes so greate,
Doinge nothynge but jettinge in the feldes and streate;
Wherin also there is muche great exercise
Almoste of every maner and kinde of vice,
Bothe pride, dronckennesse, and also swearynge,
By abhominable othes God him selfe tearynge,
Such quarrelynge, fighting, and other abhomination,
Wherof I coulde make unto you true relation,
Yf it were not odible for you to heare,
As thexperience thereof playnlye doeth appeare,
That I intende utterlye the same to refuse,
And some other more godly state of lyvynge to chuse."

He asks the old man's advice upon a proper course of life, and from thence we are led to a dissertation on the seven deadly sins, which rather heavily fills the first part of the poem. The second part is more lively and amusing, and mainly consists of a narrative, given by the old man as a warning to his young friend, how incautiously he had fallen in love in his youth with a farmer's daughter, who had rejected him for a suitor much his inferior. The sexagenarian gives this account of his early life and habits: —

"Well said, sonne (quod he) then give diligente eare.
When I was of thage of two and twentie yeare
Veary lustie I was, and pleasaunte withall,
To singe, daunce, and playe at the ball,
To runne, to wrastle to caste the axeltre or barre,
Either with hande or foote I could cast it as farre,
And all other feates as nimblie doo
As any in the towne I dwelled in thoo.
Fyne, feate, neate, proper and small
I was then, though I saye it, and faire withall.
Yt appeareth no lesse (quod I) for you beare your age feare.
Well, let passe (quod he) suche then was my cheare.
And besides all this, I coulde then fynelie playe
On the harpe, moche better then now farre a waye:
By which my minstrelsie and my faire speache and sporte
All the maydes in the paryshe to me did reasorte.
Eche loved lustie Lewes, for so they me named,
And not one of them all my companie refrayned.
Paryshe clercke I was then of the towne there,
To helpe the priest to masse, and sing in the quere:
With suche livinge as I had I lyved withoute care,
Wyfe nor child had I none for whome I should spare."

This description will bring to mind "Hend Nicholas" in Chaucer's "Miller's Tale." The old man proceeds to show how he fell in love with a rich farmer's daughter; what urgent suit he made; how he was rejected notwithstanding his ballads sung to his harp under his mistress's window, (one of which is inserted;) and how she subsequently married ill, and came to beggary, while he put up with another wife, lived happily, and was enabled to relieve the poverty of his first love. The whole tale is told with much pleasant simplicity, and in very agreeable verse. The author promises to follow the advice thus given by the old man, and the poem ends rather abruptly by the parting of the two friends, who, during their conversation, had slowly walked about eight or nine miles together.

At the back of the title are some verses not worth quoting, and the poem is introduced by two pages of preface, which convey no information.

Polybius. — The Hystories of the most famous and worthy Chronographer Polybius: Discoursing of the warres betwixt the Romanes and Carthaginenses, a riche and goodly Worke, conteining holsome counsels and wonderfull devises against the incombrances of fickle Fortune. Englished by C. W. Whereunto is annexed an Abstract compendiously coarcted out of the life and worthy acts, perpetrate by oure puissaunt Prince king Henry the fift. — Imprinted at London by Henry Bynneman for Thomas Hacket. And are to be sold at his shoppe in Paules Churchyard at the signe of the key. 8vo. B. L. 138 *leaves.*

This production has been mentioned by most bibliographers, but they have none of them noticed the most singular feature belonging to it, the curious verses by which it is accompanied. C. W. means Christopher Watson, who subscribes the dedication at length. He was a Durham man; and, six years after the date of the work in our hands, he wrote a "History of Duresme,"

preserved among the Cotton MSS. Vitell. cix. His "Hystories of Polybius" was entered at Stationers' Hall in 1565–6, but it was not printed until 1568, the date in the colophon. He tells us himself that he was of St. John's College, Cambridge, from whence he dates a portion of the work before us, which is divided into three parts. First comes the portion translated from Polybius; next, an "Answer to Questioners," why he introduced an account of the life and victories of Henry V.? which forms the third part, avowedly drawn from Hall's Chronicle. At the back of the title-page is a woodcut of a Roman head, and underneath it the following lines subscribed B. G., (Bernard Garter, or Barnabe Googe.)

"Whome Nature, Birth, and Science lore
have made the childe of fame,
This portrature (through Gravers Arte)
doth shewe to thee the same.
A Greeke by birth, of noble bloud,
Polybius eke he hight.
His workes deserve immortall praise,
and fame upholde his right.
Reade with advise, doe judge with skill,
and trouth will cause thee than
To say, as thou of right maist say,
he was a worthy man:
Whome, though the Fates with cruell hande
have cut his mortall breath,
Yet we enjoy (through worthy Fame)
his deedes in spight of death."

These lines are commonplace enough, but Watson himself (after the dedication to Thomas Gaudy, Esq., dated from Gaudy Hall, Norfolk) begins his address "to the Reader" with some verses of a very unusual, and not very intelligible character.

"Were it as perillous to deale Cardes at play,
As it is quarellous to deale Bokes this day,
One and fortie men amongst one and fiftie
Would flee one and thirtie to flee one unthriftie:
And yet Cardes so dealt should have in revealing
Fordeale of Bokes in this hard time of dealing.
Cardes be tooted on but on the one side,
Bokes on both sides, in all places porde and pride,
Not to content, but to contende upon spiall
Of least tittle that can come in triall."

He concludes his prose with four additional lines; and having quoted "our English Epigramme which sayth, the plain fashion is best, that's truly exprest, or the plain fashion is best that's plain without plaites," he proceeds to the body of his work, which is very affectedly expressed and very dry reading. Of Henry V., near the end, he tells us, —

"This King was the man which (according to the auncient proverbe) declared and shewed that honour ought to chaunge maners; for incontinently after that he was inthronised in the siege royall, and had received the diadem and scepter of this famous and fortunate region, he determined with him selfe to put on the shape of a new man, and to use an other sort of living, turning insolency and wildenesse into gravitie and sobernesse, and wavering vice into constant virtue: and to the intent that he would so persiste without reflection, either least he should bee so allured by the sinister perswasions of his familyer companions, with whome he had passed his adolescencie in wanton pastimes and ryotous rufflings, he banyshed and separated from him all his olde flatterers, and lighte bolde brainesicke playfeeres, but not unrewarded."

Watson shows himself to have been a violent Puritan, and a bitter enemy of the Roman Catholics; and after styling Henry "the Arabical Phœnix," he speaks of the Lollards and of the schism in religion, which had been produced "by the most wicked desire of a Sathanicall swarme of wicked worldlings, as contemptuous Cardinals, bloudthirstie Bishops, pelting Priours, ambitious Abbots, mischevous Monkes, filthie frierlike furies, and companie of cakling Canons, with a pestiferous plumpe of Popish Proctors, and a troupe of trouncing Tyrants, with other monstrous monasticall mirroures of mischiefe."

We know from the Stationers' Registers (II. 146) that Christopher Watson was a "Minister," and, no doubt, a popular preacher, for after his death there was entered, on 12th June, 1581, a "Lamentation" for his loss. Besides his own verses and those of B. G., a person whose initials are R. W. contributes some brief stanzas, the merit of which may be judged of from the first of them: —

"If famous factes,
or worthie actes
Rejoyce thy daunted minde,
Polybius reede,
wherein in deede
Good Physike shalt thou finde."

We notice these and the other verses in the book, because, as we have said, they have hitherto been entirely neglected.

Poor Knight. — A poore Knight his Pallace of private pleasures. Gallantly garnished with goodly Galleries of strang inventiōs: and prudently polished with sundry pleasant Posies, and other fine fancies of dainty devices and rare delightes. Written by a student in Cābridge. And published by I. C. Gent. — Imprinted at London, by Richarde Jones, and are to bee solde at his shoppe over agaynst Sainct Sepulchers Churche. 1579. 4to. B. L. 42 *leaves*.

Of this very important and interesting contribution to our national poetry only a single copy remains to us; and it has never yet been examined or criticised in any bibliographical work. On this account, although it has been reprinted for the members of the Roxburghe Club, (from the exemplar discovered some years ago in the evidence-room of the Duke of Northumberland,) we do not think that we ought to pass it over without remark.

Who the "poor Knight" may have been is a question which nobody can answer; and it may be reasonably doubted whether J. C., who professes to be only the editor, did not mean in this way to evade the responsibility of authorship, when in fact the volume was the issue of his own brain. In an address "to the Reader" J. C. declares that "the feare of ignomynie and shamefull reproch hath caused the Author of these Posies to withholde his name from the same, whom, for this time, I have thought it not much amisse to collour and set forth in the name of the poore Knight; and I do duly protest unto thee that, without my great intreaty these fewe Posies had not as yet come unto thy hand." In other places J. C. so often repeats and enforces the same anonymous independence, that we feel doubly inclined to doubt its truth. He maintains throughout, that in procuring the work to be printed at all, he was offending against the express commands of the "poor Knight," who intended his MS. only for the perusal of J. C. and his brother.

As to the title-page, we may be confident that Richard Jones, the printer and publisher, had a main hand in the composition of it; and we see at once that it was borrowed in part from Painter's "Palace of Pleasure," in part from the "Gorgeous Gallery of Gallant Inventions," and in part from "The Paradise of Dainty Devices." Jones never put forth a work, however dull, (and he generally avoided such unsalable commodities,) without furbishing up for it an attractive forefront. "The Palace of Pleasure" had come out in 1566, and the two miscellanies, to which, as we have remarked, Jones was here indebted, had appeared respectively in 1576 and 1578. It may seem that J. C. lived in the Temple, and in an epistle in verse to him "the poor Knight" speaks of addressing him "hard by the Temple Bar."

It is to be borne in mind that this is not a collection of productions by a variety of hands, and therefore in different styles of writing and degrees of merit, but that it professes to be the work of only one individual; and it was entered at Stationers' Hall (Extr. Reg. II. 88) on 3d July, 1579, in this form:—

"Ric. Jones. Lycenced unto him the poore Knightes poesies —— viij^{d}."

The usual price for entering a ballad was 4*d*., but the price for books was either 6*d*. or 8*d*., according, we may presume, to their bulk. For the present, consisting of 84 pages, the larger sum was required and paid. The last price in it (excepting "The poore Knight his farewel to his Booke") is a "Lamentation" on the fatal Assizes at Oxford in July, 1577, when Sir Robert Bell, Sergeant Barham, and others lost their lives by the prevalence of the jail-fever. Jones had published, 6th August, 1577, (when it was entered,) "A brief and dolefull Lamentation" on the same event; which may, in fact, have been the very same "Lamentation" imputed to "the poor Knight" in the volume before us.

But the main, and decidedly the best production begins with what is headed "The Vale of Venus, with all the Wayes and Foot-pathes unto her Forte," which is an allegory regarding love, on the whole well sustained, and divided into three parts, each with its explanatory "Argument." The first, as we have stated, is "The Vale of Venus;" the second, "Of Cupid his Campe;"

and the third, "Justice and Judgement pleaded at Beauties Barre." The author feigns himself to fall asleep in a wood, where he dreams that he sees Morpheus, who conducts him through his strange peregrinations. There is a great deal of variety in the descriptions; and an immense number of historical, poetical, and mythological persons are introduced, who have all, more or less, been sufferers in the conflicts of Love. On p. 287 of Vol. I. we have quoted from this poem a passage referring to Romeo and Juliet, and to Galfrido and Bernardo; and we may here extract, from the third portion of the poem, another stanza, relating to the lovers whom Shakspeare, ten or fifteen years afterwards, rendered so famous: —

"Next to the gate faire Juliet did lye,
And in the Court young Romeus did stay:
Faire Cinthia gave leve to peke and pry,
But shee oft sayd, when wilt thou come away?
Windoowes (quoth hee) I would assend, faire May:
I looke to see the place where erst I came,
But Tibalt he hath closed up the same."

In fact, no story could be more popular; and even before Arthur Brooke published his "Tragical History" in 1562, it had been, as he himself states, represented on the stage so excellently, that he doubted the success of his poem on the same incidents.[1] In the subdivision headed "Of Cupid his Campe," (which includes a battle in which the little god gains a victory over the troops of Diana,) the poor Knight thus mentions four English poets of great eminence: —

"Then Morpheus sayd, loe! where he stands that worthy Chauser hight,
The cheefest of all Englishmen, and yet he was a knight.
There Goure did stand with cap in hand, and Skelton did the same,
And Edwards hee, who, while he livde, did sit in chaire of fame."

[1] Brooke's words upon this curious and important point are not doubtful and ambiguous, but clear and certain. He says, "Hereunto if you applye it, ye shall deliver my dooing from offence, and profit your selves; though I saw the same argument lately set foorth on Stage with more commendation then I can looke for (being there much better set forth then I have or can dooe) yet the same matter, penned as it is, may serve to lyke good effect, if the readers do brynge with them lyke good myndes to consider it, which hath the more incouraged me to publishe it, such as it is." The above concludes the address "to the Reader," which is subscribed Ar. Br

Here we have another authority for the notion that Chaucer had been knighted. Edwards had not long been dead, and had left behind him a great reputation; but there could be no pretext for placing Skelton on a level with Chaucer and Gower. Another English name is frequently introduced with high praise by the poor Knight, namely, Robinson, but whether he meant Clement or Richard does not appear. Clement Robinson we know chiefly as the editor of "A Handfull of Pleasant Delights," printed in 1584; but Richard Robinson would seem to have been the older author, his "Vineyard of Virtue" having been entered on 26th August, 1579. To which of them belongs "Robinson's Xmas Recreations of Histories and Moralizations," registered at Stationers' Hall on 10th December, 1576, (Extr. II. 27,) we are in no condition to decide. We quote a curious passage about Pope Joan, regarding whom, it should appear, Robinson had written: —

"Quoth Morpheus, this is shee which all the Church beguilde,
Whom all men thought to bee a man, till that shee had a childe:
Pope Joane shee hath to name, whom once within the Lake
I shewed unto Robinson, as our viage wee did make.
Her tombe did crosse the path, because the passers bye,
When as they saw her shamefull fact, to her reproche shoulde cry.
The young man it is hee which was her Minion ever,
With whom upon the Hill for aye with care they shall persever."

This and many other topics are introduced for the sake of amusement; and we think that the work before us must have been so popular, that the abundance of careless readers have only left this solitary copy to testify to the cause of their satisfaction.

The only point that gives us any real ground for doubting the authorship, as well as the editorship, of J. C. is, that in one of the smaller poems entitled "The poore Knight his Paramour," professedly written by another person called "M. John Com.," he is named *Will*. In other places "the poor Knight" speaks of himself as a boy and a lad; but it is admitted that he was then at the University of Cambridge, where he must have been contemporary with Spenser, Kirke, and Gabriel Harvey. He especially regrets the loss of "Maister Sharpe," of Trinity College, among other friends; and he has "an Epitaph upon the death of P.

Starling, sometime Schoolemaister of Bury Schoole," as if he had been educated there. We do not meet with any of the poor Knight's friends in the excellent work of Messrs. Cooper, *Athenæ Cantabrigienses*.

There can be little doubt, whatever J. C. may say to the contrary, that "the poor Knight" really intended his work for publication. He ends it with the two subsequent stanzas, forming part of what he calls the "Farewell to his booke": —

> "And sith thou art in yeares my eldest Sonne,
> Disdaine thou not this viage to begin:
> From hand to hand addresse thy selfe to ronne,
> And seeke good will of every man to win.
> If Momus barke and Zoylus gin to chat,
> Bee of good cheare and do not blush at that.
>
> "And if thou speede, ere many yeares be past
> Thy brethren shall insew thy former race:
> If thou speed not, then shalt thou bee the last,
> As thou wert first, which did begin this case.
> Speede well, speede yll, herof shal be an ende.
> Adew, good Childe: commend me to my freend."

Considering that "the poor Knight" was unquestionably a poet of no mean order for the time, and that he mentions so many Cambridge men, it is singular that he does not name one who attained eminence. There are not a few misprints in the volume, but the most remarkable is calling Cicero, in a poem on "his life and death," "Maister T. Cicero," instead of *Marcus* T. Cicero.

Powell, Thomas. — Wheresoever you see mee, Trust unto your selfe. Or the Mysterie of Lending and Borrowing. Seria Jocis: or the Tickling Torture. *Dum rideo, veh mihi risu.* By Thomas Powel, London-Cambrian. — London Printed for Benjamin Fisher &c. 1623. 4to. 34 *leaves.*

This Thomas Powell is not to be confounded with his earlier namesake and countryman, author of "Love's Leprosie," 1598,

and of "The Passionate Poet," 1601, works bearing not the most remote resemblance to the tract before us, which gives a humorous account of the artifices employed by lenders and borrowers, with a minute description of the various resorts and places of refuge for fraudulent and other debtors in and near the city of London. The work is inscribed "To the two famous Universities, the Seminaries of so many desperate Debtors, Ram-alley and Milford Lane," in the three following stanzas: —

"Two questions in demurer seeme to stay us,
Which is the elder, and from whence ye came?
Not all the learning in old Doctor Caius
Was ever able to resolve the same.
Your bookes and studies are the same and one:
The blessing from your Creditor must come.

"Y' are both as deepely learned (we doe know it)
As to the very center of the cellar:
For kitchen physicke, if ye list to shew it,
Y' have stomacks that can far out doe Montpellier;
And for the rest of all the sciences,
We may send Doway bold defiances.

"Y' are both so ancient, worthy, so alike,
It were great pitty that you should contest,
But rather let your wits best powers unite
Against your equall enemy profest:
To multiply your partizans apace
The Temple Gods vouchsafe and give yee grace."

This is followed by four lines "To the Reader," a short address from "The Students of Ram-ally to the Author," and "The Author's Invocation," all in verse. The rest of the tract is principally in prose. On p. 23 begins a description of the "noted places of refuge and retirement" for persons wishing to avoid bailiffs and creditors. These are Ram-alley, in Fleet Street; Fulwood's Rents, Gray's Inn Lane; Milford Lane, in the Strand; the Savoy; Duke Humphrey; Montague Close; Ely Rents; Cold Harbor; Black and Whitefriars, also called Alsatia; and St. Bartholomews. The author, from acknowledged experience, dwells on the separate conveniences of each, but especially upon the facilities of escape and concealment afforded by Ram-alley

This part of the tract is very curious with reference to the then condition of some of the most populous and disreputable parts of the metropolis.

Price, Laurence. — A new Disputation Betweene the two Lordly Bishops, Yorke and Canterbury. With a Discourse of many passages which have hapned since they were committed to the Tower of London, Being very necessary for observation, and well worth the Reading. The fifth Edition, corrected and enlarged. Written in English Prose by Laurence Price, February the 15. 1642.

The simple sort live most at rest,
Whil'st Lordly Bishops are distrest.

London Printed by E. P. for J. Wright. 1642. 8vo. 7 *leaves.*

Whether there be any truth in the statement that this is "the fifth edition" of the tract, and that it had been "corrected and enlarged," is very doubtful, and no other copy is known with which a comparison may be made. Laurence Price, who professes, with some singularity, to have written it in "English prose," was a very prolific writer of ballads and ephemeral tracts like the present. He specifies that the one before us is in "English prose," perhaps, for the novelty's sake, but still he could not refrain from adding a humorous song at the end, which "a poore Musitioner" sings "to the tune of *Banks his bill of Fare*," alluding probably to some well-known air regarding Banks and the performances of his horse Maroceus.

The prose portion consists of an angry recriminatory dialogue between the Archbishops of Canterbury and York, while they were both confined in the Tower, and it contains some points of interest: thus it mentions the execution of "two Romish priests" in the January preceding; the death of "young Bensteed," who is called "Laud's watchman," by the hands (as it should seem on this authority) of the "London Prentices"; the defacing of

Cheapside Cross, &c. The following is what relates to the latter event: —

"*Yorke.* De'e heare me, Canterbury? since your mind runs so much upon crosses, I can tell such strange newes of a Crosse which I thinke will crosse your humour to heare it. It is for certaine spoken that Cheapeside Crosse is quite defunct, and stands like one forsaken of his former Solicitors.

"*Cant.* Why, what have they done to Cheape-side Crosse? I thought that had not offended any body.

"*Yor.* It seemes it hath offended some body; for I am sure they have torne downe part of the portraiture of the body of Christ, and the Cardinals Crosier staffe, and the Crowne that was placed upon the Virgin Maries head.

"*Cant.* Now, by my Holy-dame, I thinke that they were no Papists that did it," &c.

The same circumstance is thus alluded to in the song at the end: —

"I marvell what harme hath old Cheapside Crosse done
That some meer mechanicks hath wrought it a spight,
To disfigure the picture of Mary and her Son,
And dare not shew forth their heads by day-light.
They have also pul'd down the Crosier staffe,
Which once was fast plac'd in the Cardinals claw:
This sport cannot chuse but make Lucifer laugh;
There's none but offenders that feareth the Law."

Each stanza ends with this burden; and the first stanza seems imitated, in spirit at least, from the ballad of "Ragged and Torne and True," (Roxburghe Ballads, 1847, p. 26.)

"I am a poore man, and scarce worth a shilling,
As unto my neighbours is too well knowne,
Yet to live upright in the world I am willing:
I covet nothing but what is mine owne.
And now in the first place to tell you my mind,
For false-hearted people I care not a straw:
This is my conceit; by experience I find
There's none but offenders that feareth the Law."

The "Fiddler" who sings this song is introduced just before Canterbury and Yorke go out of the room to dinner; but how he contrived to get into the Tower to amuse them we are not informed. Price's initials are at the end of the tract, which seem, however, needless, as his names are at full length on the title-page.

Pricket, Robert. — Honors Fame in Triumph Riding. Or the Life and Death of the late Honorable Earle of Essex. — London Printed by R. B. for Roger Jackson &c. 1604. 4to. 17 *leaves*.

The author signs the dedication to the Earls of Southampton and Devonshire, and the Lord Knowles, "R. P.;" but in some stanzas at the end "upon the Author and his subject," subscribed "Ch. Best. Arm.," Pricket's name is given at length. Best was a writer in Davison's "Poetical Rhapsody," (Vol. I. p. 230.)

Pricket tells the reader that this was "the third time" he had "indured the press," having in fact previously printed his "Soldier's Resolution" and "Soldier's Wish," which both came out in 1603. The dedication contains a remarkable passage, evidently referring to the fatal disgrace into which Lords Cobham, Grey, and Sir Walter Raleigh had fallen just before this tract was printed: — "God, with my soule, an uncontrowled witnes beare, I not desire to speake against the justice of the law, nor any honorable magistrate in place of Councel or of government: only my words may neerly glance at such whose proud demeanour and insulting violence made to the world an apparent demonstration that they were most joyfull actors in a mournefull tragedy: but now the justice of the heavens decree hath most justly throwne themselves unto the stroke of the selfe same judgement." According to Camden, Lord Southampton was liberated from the Tower on the 10th April, 1603, and on the 9th of November of the same year Lords Cobham, Grey, Sir Walter Raleigh, and others were convicted of high treason at Winchester.

Lord Cobham's brother and two priests were executed; and to this circumstance Pricket thus alludes in the body of his work: —

"Because that Mercy not arightly knew
His heart, whom *she* disloyall did account,
Report did feed *her* taste with gall and rue;
For by his fall some other up must mount,
And so they have the gallowes top unto.
For ever so may such like mounters doe!
But God is just; so shall they finde,
That lay their plots with bloudy minde."

In a previous stanza the special instrumentality of Raleigh is touched upon: —

"Whilst noble honour, shut up in disgrace,
Could not have leave to vertues Queene to goe,
Before her throne to speake and pleade his case,
And to her mercie tell his griefes sad woe;
Then in that time an undermining wit
Did closly frame all actions jumply fit:
Molehills were to mountaines raisde,
Each little fault was much dispraisde."

The following stanza obviously refers to Archbishop Whitgift, then dead, and to his exertions on behalf of Lord Essex: —

"Yet in the rank of honour, honours Grace
Reverend, renown'd, religious, vertuous, learn'd,
Grave, sober, chaste, upheld a Primates place,
Whose godly wisdome Englands eyes discearn'd.
His soule divine was to that Earle a friend,
Whom froward fate bequeath'd to fatall end:
But now their soules in purest love
Live with their Christ in heavens above."

Pricket afterwards speaks more darkly of the grief of Sir Thomas Egerton for his young friend, as well as of the affection of Chief Justice Popham, who sat upon the trial. It is recorded by Camden that Lord Essex's head was not severed till the third blow, and this circumstance is mentioned with more particulars by Pricket: —

"Base wretch! whose hand true honors bloud should spill,
Deaths axe did first into his shoulder strike:
Upreard againe he strikes a blow as ill;
Nor one nor other were directed right.
Honor n'ere moov'd: a third blow did devide
The body from the worlds admired pride.
Was that the way to lose a head,
To have an Earle so butchered?"

Camden states that the first blow deprived the victim of sense, which could hardly be the case, if it only struck Essex's shoulder, which is Pricket's assertion.

The Earl of Essex was a poet, and, though none of his verses were printed of old, some are preserved in manuscripts of the time. The most interesting of these relates to himself, and ap-

pears to have been written when he was banished by Queen Elizabeth from the Court. In the copy preserved among the Ashmole MSS. at Oxford it is called "The buzzing Bee's Complaint"; but in another more authentic copy, now before us, and subscribed "R. Devereux, Essex," it is headed "*Honi soit quy mal y pense.*" It is in fifteen six-line stanzas, two of which run thus: Essex speaks of himself under the figure of a bee: —

"Of all the griefes that most my patience grate
There's one that fretteth in the high'st degree;
To see some Catterpillers, bredd of late,
Cropping the flowers that should sustaine the Bee.
Yet smyled I, for that the wisest knowes
That mothes will eat the cloath, cankers the rose.

"Once did I see, by flying in the field,
Foule beasts to brouse upon the Lilly fayre.
Beuty and vertue could no succor yield:
All's provander to Asses but the aire.
The partial world of this takes little heed,
To give them flowers that should on thistles feed."

In this and other parts of the poem Essex clearly refers to Sir Walter Raleigh and his other enemies, then about the person of the Queen, who contrived to inflame her mind against the conduct of the imprudent but generous Earl.

In connection with his execution, and the events preceding it, we may here quote the following important documents, which can never be out of place, and which we copy from the originals, in some instances corrected in the handwriting of Lord Treasurer Burghley. The first is headed "The names of the Traytors and the places of their imprisonment," and it shows in what way they were disposed of on February 8, immediately after the outbreak was at an end: —

"*In the Tower.* — Therle of Essex, Therle of Rutland, Therle of Southampton, Lo. Sands, Lo. Cromwell, Lo. Mountegle, Sr. Charles Davers, Sr. Christopher Blunt."

"*In Newgate.* — Sr. John Davies, Sr. Gilla Mericke, Tresham (Sr. Thomas Tresham's Sonne in the Gatehouse), Sr. Robert Vernon, Sr. Henry Cary, Gosnoll (in the Marshalsey), Edw. Bushell, Mr. Downall."

"*In the Fleete.* — Sr. Charles Percy, Sr. Joslen Percie, Francis Manors, Sr. Edw. Baynham, Francis Smythe, Willm. Spratt, Tho. Blundell, Fran-

cis Kynersley, Edw. Harte, Willm. Grantham, Edw. Hanmer, Richard Chomley, Antho. Rowse, John Arden, John Tympe, Francis Lester, Thomas Condell, Tho. Typpinge, St. Willm. Constable, Peter Ryddall, Willm. Greenall, Willm. Greene, John Noaris, John Varnon, Robert Dobson."

"*In the Counter in the Poultry.* — Francis Prednim, (stranger,) John Lymricke, Gregory Sheffield, Richard Grayes, (for powder,) John Roberts, Sr. Thomas West, (Sonne and heire to the Lo. Leware), Stephen Mann, John Foster, Willm. Parkins, Bryan Dawson, Tho. Crompton."

"*In the Counter in Woodstreet.* — George Orrell, Ellis Jones, John Floyer, Symon Jassion, Richard Harford, Robert Catisby, John Littleton."

"*In Ludgate.* — Thomas Blundell, John Wheler, Thomas Medley."

"*In the White Lyon.* — John Wright, John Graunte, Xpofer Wright."

"*All these are suspected, and not knowen yet whether they be committed.* — Sr. John Heydon, Sr. Xpo. Heyden, Sr. Ferdinando Gorge, Sr. George Manors, Gray Bridges, (Sonne and heire to the Lo. Shandoys), Captaine Gilby, junior, Owen Salisbury, (slayn), John Salisbury, junior, John Vaughan, Tomkins, Saunders, Temple, Dorrington, Reynoldes, Cuffe, Tracy, (slayne), Fowkes, Charles Ogle, Yakesley, White, Wingfield, Francis Jobson, Pitchford, Thomas Warburton, Francis Burke, Bromley, Glastocke, Keymish, Willm. Lucas, Tresham, Yates, (that came from Fraunce with munition), Antho. Lawes."

"The Ladie Ritche is with Mr. Sackforde."
"The E. of Bedforde is with Sr. John Stanhope."

The above lists were obviously made out in extreme haste (several names are repeated) for the information of the public authorities. The next document must have been considerably posterior, after examination into the comparative guilt of the different parties accused. It is indorsed "Fines of Offenders," and we must take it that the first column of figures contains the sums originally imposed, and the second the sums to which the fines were ultimately reduced. The account is headed, —

"*Fynes imposed on the Noblemen and other Confederates in the late Rebellion.*

Erle of Rutland . . .	30,000 li	20,000 li
Erle of Bedford . . .	20,000	10,000
Baron Sandys . . .	10,000	5,000
Baron Cromwell . . .	5,000	2,000
Sr. Henry Parker, lo. Monteagle .	8,000	4,000
Sir Charles Percy . . .	500 li	

Sir Josselin Percy . . .	500 m	
Sir Henry Carey . . .	400 m	200 m
Sir Robert Vernon . . .	500 m	100 li
Sir William Constable . .	300 m	100 li
Robert Catesbye . . .	4000 m	
Francis Tresham . . .	3000 m	
Francis Manners . . .	400 m	
Sir George Manners . . .	400 m	
Sir Thomas West . . .	1000 m	
Gray Bridges . . .	1000 m	
Sir Edward Michelburn . .	500 m	200 li
Thomas Crompton . . .	400 li	
Sir Edward Littleton . .	400 li	
Richard Chomely . . .	500 m	
Captain Selby . . .	200 m	
Robert Dallington . . .	100 li	
Mallery . . .	500 m	200 li
Edward Bushell . . .	300 m	100 m
William Downehall . . .	100 m	
Gosnall . . .	40 li	
Francis Buck . . .	40 li	
Edward Wiseman . . .	100 m	
Capt. Whitlock . . .	40 li	
Christopher Wright . . .	40 li	
John Wright	40 li	
Charles Ogle	40 li	
John Vernon	100 m	
Ellys Jones	40 li	
Arthur Bromefield . . .	40 li	
John Salisbury . . .	40 li	
Capt. William Norreys . .	40 li"	

Owen Salisbury, mentioned in the list of "Traitors," was the father of John Salisbury, and an old soldier and follower of the Earl of Essex: he is stated to have been "slain," and such was his fate at Essex House very early in the affray. "Life of Spenser," 1862, p. xvi.

We may add here that remarkable passage in Raleigh's "Dialogue betweene a Counsellour of State and a Justice of Peace," where it is stated, without reserve, that Essex would never have lost his head but for his "undutiful words" regarding the Queen. They have often been alluded to, (Tytler's "Life of Raleigh," edit. 1844, p. 195,) but never quoted correctly: — "Yea, the late Earle

of Essex told Queene Elizabeth that *her conditions were as crooked as her carcasse:* but it cost him his head, which his insurrection had not cost him, but for that speech." Tytler tells us that the expression was "reported to Elizabeth," but Raleigh asserts that Essex spoke it to the Queen herself, which seems highly improbable.

PRICKET, ROBERT. — Times Anotomie. Containing the poore mans plaint, Brittons trouble, and her triumph. The Popes pride, Romes treasons, and her destruction: Affirming that Gog and Magog both shall perish, the Church of Chrish shall flourish &c. Made by Robert Pricket, a Souldier &c. — Imprinted at London by George Eld and are to be sold by John Hodgets. 1606. 4to. 32 *leaves.*

Bibliographers have been puzzled to explain the allusion, in the dedication of this production to the Lords and others of the Privy Council, to the imprisonment of the author for an offence given by a former work. (Restituta, III. 445.) Had they met with Pricket's "Honor's Fame," 1604, they would have seen at once that he incurred the displeasure of the crown and court by the freedom with which he spoke in that piece of the crime, trial, and execution of the Earl of Essex. In the dedication to the poem before us he says: "The last untimely fruit, which by a publicke print I rashly published, gave just occasion to procure your dislike." This "last untimely fruit" was his "Honor's Fame." Pricket then proceeds to express his gratitude to the Earl of Salisbury (created in 1605), for procuring him his liberty, after relieving his wants while imprisoned.

The author subsequently informs us that he had written the first part of his "Time's Anatomy" two years before it was printed, and speaking of its scope and object, he adds: "I doe with a religious anger chide the violent and presumptuous rage of unrul'd abuses, because I grieve to see the gross impieties which our time commits: briefely therefore I have anotomized those evils

which do afflict the world, and in the processe of my booke's discourse, my reprehentions may, peradventure, be accounted round and sharpe." "Round and sharpe," in the modern acceptation of the word "round," reads like a contradiction in terms, but "round" was formerly taken in the sense of free and unrestrained.

The dedication occupies four pages, and an address "to the Reader" six more, but the only point worth notice in it is a statement that Pricket, having dedicated his "Soldier's Resolution," 1603, to the King, was allowed to deliver it himself to James I. "Time's Anatomy," as far as relates to the poem, commences on sign. B, and concludes on sign. H. In the opening the author mentions his two earlier printed works, "A Soldier's Wish," and "A Soldier's Resolution," and a third, which probably was never printed, called "Love's Song," on the loss of Queen Elizabeth. We conclude that it was not printed, because we have seen that, in the introductory matter to "Honor's Fame," Pricket distinctly states that that was the third time he had "endured the press."

Nothing can be more uninteresting than the whole of this production, the principal object of which is to vituperate the Pope and Papists, and to warn England against their machinations. At the end is "A Song rejoycing for our late deliverance from the gunpowder plot," in six stanzas. One stanza runs thus: —

> "Thy Queene, thy Prince, thy Peeres and princely state,
> Thy Lords, thy Bishopps, Knights and Burgesses,
> God hath preserv'd from Romes intestine hate:
> A suddaine flame should have consum'd all these.
> Romes traytors now so to the world are knowne,
> As treasons Mine hath Rome and them up blowne."

The same author's "Jesuits Miracles," 4to, 1607, follows up the purpose of exposing the evils and dangers of popery.

Prisoner and Prelate. — The Prisoner against the Prelate: or a Dialogue between the Common Goal and Cathedral of Lincoln. Wherein the true Faith and Church of Christ are briefly discovered and vindicated by authority of Scripture &c. Written by a

Prisoner of the Baptised Churches in Lincolnshire. 8vo. 45 *leaves.*

This book has neither name of author, printer, publisher, or date upon the title-page, but we find "Thomas Grantham" subscribed to eight preliminary pages headed "A Probleme demonstrated," the object of which is to establish that a knowledge of Greek and Hebrew are needless to any Englishman who wishes to understand the Scriptures, provided he possesses the authorized translation perfected by so many learned and competent men. This problem is treated logically, and all the rest is in verse, beginning with eight pages entitled "The Author's Expostulation," &c.

It appears that Grantham was in prison at Lincoln for non-compliance with prelatical injunctions; and the main object of the supposed Dialogue between the Gaol and the Cathedral is to settle the superiority, and greater antiquity, of the first over the last. Much cleverness and considerable learning are displayed by the disputants, who take up the conversation alternately, usually for six lines each, as in the outset as follows: —

"*Jayle.*

"I greet thee well, thou great Cathederal,
Now shining in thy form Prelatical,
Whilst others lye within my Cells, because
They can't conform to thy prelatick laws;
Whose case yet seemeth just and good to me,
Although, 'tis true, they do dissent from thee.

"*Cathedral.*

"Is this a Jayle-like greeting? what's the cause
Thou thus declin'st thy work, to take a pause
About Religion? and I further strange
To hear the Jayle once intimate a change
Twixt her and me, who wont, with one consent,
All talk that's too religious to prevent."

In this manner (by the way, it is the first time we ever saw the adjective "strange" used as a verb) they begin and continue the dialogue, touching upon all the points in dispute between the supporters of the Church and most classes of sectaries, but especially the Baptists. The discussion is by no means edifying in our day,

and we cannot believe that Grantham's book had many readers even in that day, when the questions were most rife and important. From first to last personal matters are avoided, and "old Noll," as he is called by the Jail, is almost the only party particularized. We can only guess at the period when the little volume made its appearance, but it was of course after the Restoration.

Thomas Grantham began to print in 1644, and from what he called his "Brainbreakers-Breaker, or Apologie of Thomas Grantham for his method in teaching," we find that he was then a schoolmaster "dwelling in Lothbury." The purpose of that tract, of only eight pages, is to prove the folly of teachers of Greek and Latin, when they compel boys to learn so minutely all the rules of Syntax. We need not enter into this question, but we may observe that his method is approved by many persons who subscribe their names, and among others by James Shirley, the dramatist, then also a schoolmaster, who subscribes J. S. to some Latin lines. Grantham, in 1642, was curate of East Neston, of which he was deprived; but he continued long afterwards to instruct youth, and called himself "Thomas Grantham M. A. of Peter-House in Cambridge, Professor of a speedy way of teaching the Hebrew, Greek and Latine tongues in London, in White-Bear-Court, over against the golden Ball upon Adlin Hill."

This description we find placed upon the title-page of a book which we have never seen anywhere mentioned, although a work of no less importance than a translation into English of three books of Homer's Iliad, as we apprehend, all printed separately. The second book has no new title, but a fresh pagination, while the first and third books are respectively dated 1660. The first is "London Printed by L. Lock for the Author"; and the third, "London, Printed by M. J. for the Author." When Grantham printed the last he had removed his school to "Mermaid-Court in Gutter-lane, near Cheapside."

Besides the translation of the first Iliad, Grantham inserted a few miscellaneous poems adapted to the time: one on the Proclamation of Charles II.; another, "a Collation of certain Worthies," where Monck is likened to Achilles. At this date Grantham was all for the Church, and exclaims, —

> "Hey! for our Tythes and Pulpits, Churches now,
> And Laws and Justice, if Monck keep his vow."

At the end of the book are "Verses upon General Blake, his Funeral," where he compares Blake with Drake, and among other points says,—

> "The Vowels are the same in Drake and Blake:
> Some think these two should equal honour take."

Passing these, we must speak briefly of Grantham's rendering of Homer into English, which is introduced by an address "to the Reader," where two lines are better translated from Ovid than, perhaps, any others from the Greek: —

> "Homer, with all the Muses grac'd, if poor
> He chance to come, they'l thrust him out of door."

Few attempts at verse are inferior to Grantham's translation, which, however, begins better than it proceeds: —

> "Goddess, the wrath of great Achilles sing,
> Who griefs unnumbred to the Greeks did bring,
> And many valiant souls to hell did send,
> Their noble bodies fouls and dogs did rend:
> Jove will'd all this, from him the strife begun
> Of Agamemnon and great Pel'us son."

Grantham was not himself well satisfied with this opening, and at the close of the book substituted the following: —

> "Achilles son of Pelus Goddess sing,
> His banefull wrath, which to the Greeks did bring
> Unnumbred griefs, brave souls to hell did send,
> Their noble bodies fowls and dogs did rend:
> Jove will'd all this, he these to strife did bring,
> God-like Achilles and Atrides King."

Still discontented with the first couplet, he added a third experiment: —

> "Achilles, who from Peleus did spring,
> Goddess, his baneful wrath begin to sing."

We might apply to each, and all, a homely and not very complimentary proverb, but we will make a short quotation from the speech of Ulysses in the second book. It begins with a strange false concord, which could hardly have been the mistake of the printer, because Grantham, though a pedagogue, seems never to have been very particular in this respect: —

"O King! the Grecians does thee much disgrace,
And break the promise made unto thy face,
That till Troy was destroy'd they all would stay
But now, like boys and widows run away:
Weeping with sorrows they do all return.
I know that every month a man will burn,
If that he want his wife, and storms him tosse:
It grieves a man to suffer such a losse.
But now nine years are past, I cannot blame
The Grecians for returning home again;
But now we've staid so long, its base to go:
Stand to't, my friends, and let us endure woe
Untill the time that Chalchas prophesi'd:
We'll know the truth, or whether Chalchas li'd."

We do not suppose that the reader will require any further specimen of a translation which seems to deserve a place midway between the familiarity of Hobbes and the rough vigor of Chapman. When Grantham arrived at the Catalogue of Ships he omitted it, after a vain trial of his rhyming powers, and proceeded to the third book, which is separately dedicated to "his noble friend Mr. Thomas Turner, Gentleman of Graies-inn," and is separately paged. Grantham did not improve with practice, and the end of Book 3 is quite as harsh, bald, and uninviting as the rest. It ends thus: —

"Then Agamemnon said, Trojans give ear,
And Grecians too, for I shall make it clear
That warlike Menelaus won the field:
Now Helen with her riches you must yield,
And pay the fine that's due: hereafter fame
Shal spread our acts and Greeks approve the same."

We felt that we ought not to pass over a work of so much pretension, especially considering its extreme rarity, (for we believe that only two copies of it are known,) and it has never yet been included in any catalogue. Grantham's "Prisoner against the Prelate" has indeed been noticed, and the author (Lowndes, B. M. p. 928, edit. 1859) by mistake knighted. His earliest known work was "A Marriage Sermon," printed in 1641; but he himself mentions, under the date of 1644, that he had already written and printed "Animadversions upon Cambden's Greeke Grammar," made for the use of Westminster School, showing that it

was "false, obscure and imperfect." This production we have never seen. We do not believe that there were two Thomas Granthams, and the works we have examined were by the same pen.

Proctor, Thomas. — A gorgious Gallery of gallant Inventions. Garnished and decked with divers dayntie divises, right delicate and delightfull to recreate eche modest minde withall. First framed and fashioned in sundrie formes, by divers worthy workemen of late dayes: and now, joyned together and builded up: by T. P. — Imprinted at London, for Richard Jones. 1578. 4to. B. L. 60 *leaves*.

This rare miscellany having been reprinted by Park, (though imperfectly, and with the omission, besides, of two pages,) we should not have noticed it, but that we are able to add something new regarding both the responsible editor and his work.

First as to the responsible editor, Thomas Proctor, we learn that six years after the date of the publication of the "Gorgious Gallery" he was admitted a freeman of the Stationers' Company in the following form, and at the instance of John Allde, or Aldee, one of the most celebrated printers and booksellers of his day: —

"17 Augusti 1584

"John Aldee. Thomas Proctor. Rd of him for his admission freeman of this Cumpanie . . . . . iij^{s} iiij^{d}"

We may presume, perhaps, that Proctor had been instructed in the "art and mystery" by John Allde, who had also been master to Anthony Munday, who contributed a copy of commendatory verses to the work in our hands. The father of Thomas Proctor was, in all probability, the John Proctor, Master of Tunbridge School, who in 1549 published a religious tract called "The Fal of the late Arrian," (printed by W. Powell,) and who five years afterwards wrote, and Robert Caly printed, a "Historie of Wyates Rebellion with the Order and Maner of resisting the same," &c.

His son (as we suppose him to have been) gives us no information regarding his family or connections in such parts of the "Gorgious Gallery" as he contributed. Ritson (*Bibl. Poet.* p. 301) imagined him to be the same T. P. who inserted "Sentences in meeter tending to sundrie purposes" in his "Treatise of Heavenly Philosophy, 1578." There is little doubt about it, for he has similar "sentences" in the "Gorgious Gallery," although his initials are not appended to them. How little personal representations are to be depended upon may be seen from a poem headed "The fall of Folly, exampled by needy Age," subscribed T. P., as if he were speaking in his own person, and not in that of "needy Age," which ends with these lines: —

"Let mee, your Mirror, learne you leave whats lewd.
My fall forepassed let teach you to beware:
My auncient yeres, with tryall tript, have vewd
The vaunt of vice to be but carking care."

Here it would be merely ridiculous for T. Proctor to talk of his own "ancient years," when we know that he became free of the Stationers' Company in 1584. He must have been quite a youth when he contributed the poems to the miscellany in our hands, and wrote the above in an assumed character.

We have called Thomas Proctor the responsible editor of the "Gorgious Gallery," because his initials are placed upon the title-page, and his names are elsewhere found at length; but it is certain that he was assisted by Owen Roydon, who not only prefixes seven six-line stanzas "to the curious company of Sycophantes," but writes and subscribes with his initials the earliest piece in the body of the work, addressed "To a Gentlewoman that sayd, All men be false, they thinke not what they say." Roydon is a peculiar and uncommon name, and we may speculate that he was the father of Matthew Roydon, a poet, subsequently of considerable eminence, the friend of Sidney, Spenser, Lodge, Chapman, and others, their contemporaries. Owen Roydon, the father, wrote easily, and was, in all probability, a practised versifier in 1578, as will be sufficiently testified by the following rather peculiar stanza: —

"I know not every mans devise,
But commonly they stedfast are:

Though you doo make them of no price,
  They breake their vowes but very rare.
They will performe theyr promis well,
And specially where love doth dwell:
  Where freendship doth not justly frame,
  Then men (forsooth) must beare the blame."

Ritson does not mention this poem by Owen Roydon, and erroneously gives the date of 1570 to the miscellany in our hands.[1] (*Bibl. Poet.* p. 320.) It is clear to us that Owen Roydon, or O. R., furnished all the materials preceding sign. K iiii; and then we come to the following heading of the page: —

"Pretie pamphlets by T. Proctor."

If he had been concerned in the preceding matter, we should have been sure to find his name or initials at the ends of the pieces he contributed, as indeed we most commonly do after sign. K iiij. "Proctors Precepts" is the title given to his earliest effort. "The History of Pyramus and Thisbe," however, the longest poem in the volume, has no token of authorship; and the same remark applies to the last five pages, which are separately thus entitled, "The lamentacion of a Gentilwoman upon the death of her late deceased frend William Griffith, Gent." This performance had been licensed by itself at Stationers' Hall to Richard Jones in 1577, and no doubt had then been separately published. Such had been the case with various other productions contained in the volume. William Griffith, the printer, who began business in 1561, had put forth Sackville and Norton's "Gorboduc" in 1565; he ceased to publish after 1571, and it is just possible that he was the "gent" lamented by the lady. It does not follow that it was her composition; on the contrary, it seems to have been written for her.

T. Park, in his reprint, 4to, 1814, laments the loss of "a leaf" after his p. 102, but only a line is there wanting; and the same is the case (though he does not observe upon it) on his p. 158. Neither of these lines can ever be restored, excepting by conjecture, because the original copy is defective in both instances. Park does not advert in his preface to a still more important

[1] This is true as regards p. 320 of his *Bibl. Poet.;* but it must there be a misprint, because on page 302 he assigns to it the right date, 1578.

hiatus in the copy of the "Gorgious Gallery" he employed, namely, that of two entire pages, containing a couple of Proctor's best pieces. This great deficiency we are happily able to supply from a perfect exemplar (the only other known) belonging to the Duke of Northumberland. The first poem on the missing leaf, sign. N iii, runs thus: —

"*Beauty is a pleasant pathe to distruction.*

"Through beauties sugered baites
Our mindes seduced are
To filthy lustes, to wicked vice,
Whence issueth nought but care.

"For having tride the troth,
And seen the end of it,
What wayle we more, with greater greefe,
Then want of better wit.

"Because so lewd wee luld
In that wee see is vayne,
And follow that, the which to late
Compels us to complayne.

"The boast of Beauties brags,
And gloze of loving lookes
Seduce mens mindes, as fishes are
Intic'd with bayted hookes.

"Who simply thinking too
Obtayne the pleasant pray,
Doth snatch at it, and witlesse so
Devoures her owne decay.

"Even like the mindes of men,
Allurde with beauties bayt
To heapes of harmes, to carking care
Are brought by such decaite.

"Lo thus by proofe it proov'd,
Perforce I needes must say,
That beauty unto ruinous end
Is as a pleasant way.
Finis T. P."

On the reverse of the leaf we read as follows: —

"*T. P. his Farewell unto his faythfull and approoved freend, F. S.*

"Farewell, my freend, whom fortune forste to fly,
I greeve to here the lucklesse hap thou hast:

But what prevayles? if so it helpe might I
I would be prest: therof be bold thou maste.

"Yet sith time past may not be calde agayne,
Content thy selfe, let reason thee perswade,
And hope for ease to countervayle thy payne:
Thou art not first that hath a trespasse made.

"Mourne not to much, but rather joy, because
God hath cut of thy will ere greater crime;
Wherby thou might the more incur the lawes,
And beare worse Brutes, seduc'd by wicked prime.

"Take heede: my woordes let teach thee to be wise,
And learne thee shun that leades thy minde to ill,
Least, being warnd, when as experience tries,
Thou waylst to late the woes of wicked will.

Finis T. P."

Several of the poems by Owen Roydon are to then popular tunes; such as, "Where is the life that late I led," (*Tam. Shrew*, Act IV. sc. 1,) "Lusty Gallant," "When Cupid scaled first the fort," "I lothe that I did love," &c. Proctor has an excellent song of the Willow Garland, of the same measure and import as Desdemona's lament in Othello, Act IV. sc. 3. In Park's reprint it is however disfigured by a woful error, *held* for "lull'd," which spoils a beautiful line; but in general his reproduction of the "Gorgious Gallery" is more accurate than any other attempt of a similar kind in "Heliconia."

Proud Wife's Paternoster. — The Proude Wyves Pater noster that wolde go gaye, and undyd her Husbonde and went her waye. Anno Domini MDLX. [Colophon] — Imprinted at London in Paules Churche yearde at the Sygne of the Swane by John Kynge. 4to. B. L.

By means of this valuable impression of a rare and excellent satirical poem we are able to correct some important, and other less material errors in the reprint made by Mr. Utterson in 1817

from Douce's copy. On the title-page of the Selden exemplar, in the Bodleian Library, are woodcuts of two women conversing, and not of a man with purses at his girdle.

The errors begin early, for the Proud Wife, when reciting *Panem nostrum cotidianum*, is made to say, —

"But of divers cornes I have many a corne,"

which is nonsense; and, besides, "corne" does not rhyme with the last syllable of *cotidianum*. She ought to say, according to Kynge's impression and the sense, —

"But of divers cornes I have many a *come*," —

a *come*, or coom, being a well-known measure of grain. The next error, in the last line of the stanza devoted to *Amen*, is merely literal, but material to the sense. It is to read "Yf he *fare* amys," instead of "Yf he fore amys," as it stands in the modern reprint. Douce's copy is right in one place, (six stanzas onward,) where that printed by Kynge is decidedly wrong.

"And to go trym in lusty wede,"

must be the correct text, because *gere*, as Kynge gives it, does not rhyme with *dede* in the corresponding line. Five stanzas farther on we are able to supply a valuable omission, where a line rhyming with "in store" ends only with the word "encrease." It ought to run, —

"And thus may ye dayly encrease *more and more*."

If the reader refer to Mr. Utterson's "Early Popular Poetry," Vol. II. p. 152, he will see that the words "more and more" are wanting. "Be not ratshe," three stanzas farther on, ought to be "Be not *rasshe*," perhaps from the error of the copyist. The sense of the second line of the next stanza is quite obscured by a serious mistake. The line,

"For lefe nor locke why chulde ye not,"

ought to have been printed,

"For lefe nor *lothe*, why *shulde* ye not," —

the meaning being, whether you are willing (lefe) or unwilling (lothe), the words "lefe" and "lothe" often thus occurring in opposition. For

"I thynke not long to tary here,"

Kynge reads,

"I thinke *nothynge* to tary here,"

and the sentence seems to support *nothynge*, instead of "not long," but either will answer the purpose. In a subsequent stanza (Utterson, p. 159) the verb "were" is injuriously excluded, both as regards meaning and metre, for the line

"As well for you as it for me,"

ought to be, according to Kynge,

"As well for you as it *were* for me."

In the last stanza but two, before we arrive at "The golden Pater noster of devocyon," we must read *lenger* for "legger," but that was probably a mere misprint in Utterson. "*Shore* Thursday," for "Shere" or Maundy Thursday, may also have been an error of the press, but it is important to set it right.

It is always expedient, and sometimes very necessary, to collate one old copy with another, and to point out the differences. Where the reimpression is from a unique book, of course it is impossible to do so; but here it would have been comparatively easy, because two editions of the "Proude Wyves Pater noster" are known.

Prujean, Thomas. — Aurorata. By Thomas Prujean, Student of Gonvile and Caius Colledge in Cambridge. &c. — London, Printed for Hugh Perry neere Ivy Bridge in the Strand. 1644. 8vo. 44 *leaves*.

This work (dedicated to the Countess of Dorset) is chiefly remarkable for what may be looked upon as a second part, under a new title, "Love's Looking Glasse Divine and Humane. The Divine one in Christ's Birth and Passion faithfully showne: The Humane one in four Epistles of Juliets, Romeos, Lisanders, Calistas," &c. The continuation of the signatures at the foot of the pages shows that "Love's Looking Glasse" was part of what was published under the general title of "Aurorata."

After two sacred poems on the Birth and Passion, we come to the Epistles from Juliet to Romeo, and from Romeo to Juliet;

from Lisander to Calista, and from Calista to Lisander. The two first are preceded by "The Argument of Romeos and Juliets":—

"Romeo and Juliet issues of two enimies, Montegue and Capulet, Citizens of Verona, fell in love one with the other: hee going to give her a visit meetes Tybalt her kinsman, who urging a fight was slaine by him: for this Romeo was banished and resided at Mantua, where he received an Epistle from Juliet."

Almost the only merit of these productions is, that they are founded upon the story of Shakspeare's play; they are anything but such as he would have written. The two Epistles of Lisander and Calista are founded upon Beaumont and Fletcher's "Lover's Progress," and have as little to recommend them.

"Aurorata" is a volume of extreme rarity. Its author was the nephew of William Prujean, M. D., and he was cousin to Margaret, Mary, and Katherine St. George, of Hatley St. George, whom he calls "true patterns of beauty and vertue," and the "quintessences of all perfection." The following deserves quoting, solely on account of the persons to whom it relates. It should be premised that "the Fox" was at that time another term for intoxication:—

"*Of Ben Johnson's death.*

"Here lyes the Fox: then what neede wee
Fear 't in a glasse of sack? Be free;
Drink 't off. By Jesus, Ben doth sweare,
Vulpona ne'ere shall hurt us here."

Vulpona is, of course, a misprint for *Volpone*, the name of Ben Jonson's celebrated comedy, which was, however, better known by its English title, "The Fox." This mention of Ben Jonson reminds us of a blunder by Gifford, which it may be well to set right, where he says that "Every Man in his Humour" was not printed until 1603. (Giff. B. J. I. p. 2.) There is no such edition, and it first came from the press in 1601, 4to. It was mentioned by Chamberlain in 1597, and by B. Rich in 1606. Chamberlain (Letters pr. by Camd. Soc. in 1861, p. 4) speaks of it only as "Humours," but Rich ("Faults, and nothing but Faults") as "Everie Man in his Humour."

Pygge, Oliver. — Meditatons concerning praiers to Almighty God for the safety of England, when the Spaniards were come into the narrow Seas. August 1588. As also other Meditations &c. by O. Pygge. With a spirituall Song of praises by P. Turner Doctor of Phisicke — Psalme 145. 18. Psalme 126. 2. 3. — Printed at London by R. R. for Thomas Man. 1589. 8vo.

This work was popular, and went through two editions in the same year, although only one of them is mentioned by bibliographers, and that with the misprint of *sceptre* for "safety" on the title-page. (*Bibl. Man.* 1861, p. 1864.) The author appears to have been a puritanical divine, who took advantage of the providential defeat of the Spanish Armada in order to put forth these "Meditations" on the event.[1] From them we shall not think it necessary to make any quotation; but we take the opportunity of introducing, from the end of the second impression of the work, a new name in our poetical annals, — that of P. Turner, who was not only a "Doctor of Phisicke," but a musician, and composed the tune to which his "Song of Praises" was to be sung. It precedes that song in score of the time. Dr. Turner seems to have entertained a very just notion of the danger to which the country had been exposed, and from which it had escaped as if by miracle; and he begins his "spiritual song" thus: —

"Hadst thou not watcht (O Lord) our coasts to keep,
And hadst thou not well warded all our bounds,
Our cruell foes had caught us all asleep,
And sonck our ships and sackt our haven towns."

This is not a very happy, though a very true commencement,

[1] The name of Pygge sounds somewhat ridiculously in English, but we are to recollect that in 1552 the Pope had a Cardinal of a very similar name, namely, *Pigghin*, as Sir Richard Morysine, the ambassador to Charles V. writes it, and Pigghini, as it reads in Italian: — "Il Cardinal di Monte is appointed to oversee the Bishop's revenues, and take order for things of his Holiness chamber. Cardinal Pigghin is appointed to matters of judgment, to appoint consistories and the like." P. F. Tytler's "England under Edw. VI. and Mary," II. 139. Pope Sergius IV. was nicknamed Bocca di Porco.

for, most assuredly, the preparations to meet and defeat the Armada were most hasty and inefficient. Turner proceeds as follows: —

"All laud therefore from heart we yeeld to thee,
That hidest not thy face from thine at neede,
But doest still stand by them, as now we see,
When bloudy foes do think them out to weede.

"Hadst thou not bin, our Queene had bin no more,
And slavish yoke had all our necks opprest;
None should have taught or followed thy lore:
Hadst thou not bin, who could have this redrest?"

Every other stanza is made, in the music, a sort of burden to that which precedes it. He asks again, —

"Hadst thou not made thy windes for us to fight,
Hadst thou not stretched forth for us thy hand,
Hadst thou not put our proud foes all to flight,
O! what should then have come to this our land?

"Hadst thou not overwhelmde our foes with flouds,
Hadst thou not causde the seas to be their graves,
Then had our streetes bin died with our blouds,
And all our babes bin marked for their slaves."

Dr. Turner writes like a man not by any means unused to versification, though we are not aware that anything else from his pen was ever printed. His last stanza is, however, quite in the Sternhold and Hopkins vein.

"But therefore, Lord, as at thy sonnes request
Thou hast us kept and saved from all woe,
So for his sake whom thou acceptest best,
Accept the thankes which we doe yeelde also."

Whether Dr. P. Turner were any relation to the hearty Protestant, Dr. William Turner, who wrote and printed abroad, in the reign of Mary, "The Hunting of the Foxe and the Wolfe," we know not. Ritson, on the authority of Herbert, (Bibl. Poet. 372,) gives it the date of 1561, but it must originally have come out earlier, because it commences (as Ritson was not aware) with an address in verse from "the Romish Fox to Bishop Gardener." Half a century later there was a Richard Turner, who wrote epigrams, &c. under the title of *Nosce Te*, 1607. We never saw

more than a single copy of it; and the following brace of stanzas will show the spirit in which the work is written: —

"Shine, hollow caves, and thou celestiall round
Droppe downe harmonious accents from thy sphears;
Let heaven and earth with merry noise resound,
The Flagge hanges out, to day thei'l baite the beares.
For how to spend my time I could not tell
Cause all the whores in Lambeth be in Bridewell.

"Thus idle Libertines consume their lives
In some detested sinne, some horrid vice,
Ravishing maides, dishonesting mens wives
At tavernes, bawdy houses, playes, whores, dice:
They that have libertie do thus abuse it,
Cursed, nay, all most damb'd are they that use it."

Quarles, Francis. — Solomons Recantation, entituled Ecclesiastes, paraphrased. With a Soliloquie or Meditation upon every Chapter &c. By Francis Quarles. *Opus posthumum.* Never before imprinted. With a short relation of his Life and Death &c. — London Printed by M. F. for Richard Royston &c. 1645. 4to. 37 *leaves.*

The Life of Quarles, which introduces the poem, purports to have been drawn up by Ursula Quarles, "his sorrowfull Widow." It is succeeded by a letter, dated September the 12th, 1644, from Nehemiah Rogers, "a learned divine," to a Mr. Hawkins, "upon the newes of the death of Mr. Quarles." The widow informs us, among other points, that her husband was "in his study late and early, usually by three a clock in the morning," in order to compose his different poems. These before us contain some good lines; but the Soliloquies, in which the author addresses his own soul, consist in general of well-worded commonplaces. Quarles seems to have been happy in feeling no misgivings as to the merits of his Muse. At the end are two elegies on the death of Quarles: one in Latin, by the learned Jacobus Duport, *Græcæ Linguæ Professor Cantab.;* and the other in English, signed R. Staple.

The works of Quarles are very voluminous, and nearly all of them of a pious turn. He was born in 1592, and printed his earliest production, "A Feast for Worms," in 1620, after which date he was constantly writing and publishing till his death in 1644. Besides that before us, he left several posthumous pieces, which, on account of the popularity of the author, were thought worth publishing. One of the principal of these was his "Shepherd's Oracles," 4to, 1644, which is merely controversial divinity in the form of pastorals. The "Emblems" of Quarles, first printed in 1635, with plates, have gone through innumerable editions. His only works, not of a religious character, are a poem called "Argalus and Parthenia," printed in 1621, and founded upon Sir Philip Sidney's "Arcadia"; and a dramatic performance, never acted, called "The Virgin Widow," 4to, 1649.

Besides his printed works, Francis Quarles was the author of no fewer than eighteen children, one of whom, John, wrote a continuation of Shakspeare's "Rape of Lucrece," under the title of "Tarquin banished," 8vo, 1655. He adopted many of his father's religious predilections, and, among other pieces, was the author of an Elegy on the death of Archbishop Usher in 1656.

Queen of Scots. — A Defence of the Honorable sentence and execution of the Queene of Scots: exempled with Analogies and diverse presidents of Emperors, Kings and Popes: With the opinions of learned men in the point, and diverse reasons gathered foorth out of both Lawes Civill and Canon. Together with the answere to certaine objections made by the favourites of the late Scottish Queene. Ulpians Maxim, *Juris executio nullam habet injuriam.* The execution of Lawe is injurious to no man. — At London, Printed by John Windet. 4to. B. L.

Herbert assigns this work to Maurice Kyffin (II. 1226), mistakenly coupling it with "The Blessednes of Brytaine," 4to, 1587,

which was unquestionably by that author. It was entered at Stationers' Hall in the following manner, which seems to show that only one portion of the title, which belongs in fact to the first chapter of the volume, was recorded by the Clerk: —

"xi Feb. [1587] John Wyndett. Lycenced alsoe to him, under the B. of London hand and Mr. Denham, An Analogie or resemblance betweene Johane, Queene of Naples, and Marye, Queene of Scotland."

The volume commences with the "Analogie or resemblance betweene Jone queene of Naples, and Marie queen of Scotland," so that it appears likely that the volume had not then prefixed to it the general title-page, such as it stands at the head of the present article. Lowndes also assigns it to Kyffin, (Bibl. Man. edit. 1861, p. 1501,) but the work itself, in no part of it, proves that it was his authorship.

The back of the title is blank, and then come "The contents of the booke," on two pages, containing an enumeration of seven chapters, and what is called "The conclusion upon the sum of the saide Chapters," which is numbered 8. The "Analogy or resemblance" is composed of only six leaves, and the import of it may be seen in the statement of the first point of resemblance between Joan and Mary.

"Jone, queene of Naples, being in love with duke of Tarent, caused hir husband Andrasius (or as som terme him) Andreas, King of Naples (whom she little favoured) to be strangled in the yeare of our Lord God 1348.

"Marie Queene of Scotland being (as appeareth by the Chronicles of Scotlande and hir owne letters) in love with the earle of Bothwell, caused hir husband, Henrie Lorde Darley King of Scotland (whome shee made small account of long time before) to be strangled, and the house where he lodged called *Kirke of fielde* to be blowen up with gun powder, the tenth of Februarie in the yeare of our Lord God 1567."

As the work is one of rarity and historical importance, we will describe its contents with more minuteness than usual. First comes the title-page, followed by a leaf marked ¶ 2. Next sheet A i in fours; but sheet B consists of only two leaves, marked B and B 2. Sheet C follows, and so on regularly to K 4; but sheet L consists of a single leaf marked L i, and preceded by the word *Finis*. Next we have a list of *Errata* on a leaf without any sig-

nature, and bearing the catchword "Anthony." The back of that leaf is blank, but on the next page begins "Anthony Babingtons letter to the Queene of Scots," bearing the signature D, and the signatures are regularly continued to F 3, which is the last.

It seems not only very possible, but very probable, that the whole of the later portion of the book, consisting of 11 leaves, was an after-thought. It contains Babington's letter (without date); the Scottish Queen's letter to Babington of 12th July, 1586; the contents of the Queen's letter to Bernardin Mendoza of 20th May, 1586; Points subscribed Gilbert Curle, dated 23d September, 1586; and Nawes Affirmation, dated 6th September, 1586. The word *Finis* is not found at the end of the whole, but the last words are these: "Nawe in effect is contest with Curle, with the concurrency of Babington and Ballardes confession, and other of the conspiracie."

We may reasonably doubt whether the book is complete in the shape in which we have had an opportunity of examining it, and Kyffin's name may be in some other copy. Mary was beheaded on the 8th February preceding the entry at Stationers' Hall, and it is probable that the work was put together in great haste.

Questions, Quips upon. — Quips upon Questions, or a Clownes conceite on occasion offered, bewraying a morrallised metamorphoses of changes upon interrogatories, shewing a little wit, with a great deale of will: or indeed more desirous to please in it, then to profite by it. Clapt up by a Clowne of the towne in this last restraint, having little else to doe to make a litle use of his fickle Muse, and carelesse of carping. By *Clunnyco de Curtaneo Snuffe.*

Like as you list, read on and spare not,
Clownes judge like Clownes, therefore I care not.

Or thus,

Floute me, Ile floute thee: it is my profession,
To jest at a Jester, in his transgression.

— Imprinted at London for W. Ferbrand, and are to be sold at the signe of the Crowne over against the Mayden head neare Yeldhall. 1600. 4to. 24 *leaves.*

We believe this to be as scarce a poetical tract as any in our language: we only know of a single copy of it, that now before us. Its contents are highly interesting, and the piece not only unique in itself, but unique in its kind. It is purely theatrical, but belongs to a department of which we have no other specimen: we can, therefore, hardly over-state its value and importance.

It has no printed name on the title-page, nor in any other part; but if we may rely, as under the circumstances presently to be stated we think we may, upon a MS. note on the first leaf, it was by John Singer, a comic actor of the highest reputation in Shakspeare's day, though not in the same association to which he belonged. We have no information that Singer ever sustained any character in a play by our great dramatist; although he may have done so, since he was a very frequently employed performer under Philip Henslowe, when the two companies of the Lord Chamberlain and the Lord Admiral were in the joint occupation of the theatre at Newington Butts in June, 1594. In Henslowe's Diary we meet with notices of Singer in 1594, 1598, 1600, and 1602; and on 13th January, 1602–3, we hear of his "play" called "Singer's Voluntary." What the precise meaning of that title may be we do not pretend to be able to explain, but it was clearly not a mere "jig," or brief performance of singing and dancing, because it is distinctly denominated "a play," and the then considerable sum of £5 was given for it by the experienced old manager. Our belief is that it was, as the name implies, a "voluntary," or extemporal, performance on the part of Singer, and the tract now under consideration itself possesses that character.

To the Newington Theatre, we apprehend, that the two companies of the Lord Chamberlain and the Lord Admiral had been driven by the plague, which had raged, especially in the metrop-

olis, in the autumn of 1593; but the latter association had usually performed at the Rose on the Bankside, near to the Globe. Both associations not unfrequently migrated to the Curtain in Shoreditch, and such was the case with Singer and his fellows; who, when he published these "Quips upon Questions," and until what he terms "the last restraint," (meaning the forbidding of performances on account of the last fatal epidemic,) was exhibiting his talents at the Curtain. The ludicrous words on his title-page, "by Clunnico de Curtaneo Snuffe," imply that the writer was at the time the Clown at the Curtain Theatre; and we have something like contemporaneous evidence that the word Clunnico, or Clownico, was used for a clown. A broadside ballad in black letter, entitled "Times Abuses," printed without date for J. Wright, has the following lines in point: —

> "For, like a home-bred *Clownico*,
> good manners he knows none:
> Cannot he looke to his waggon,
> and let Muld-sacke alone?"

The addition by Singer of "Snuffe" seems to have relation to the two rhyming couplets of careless defiance which follow his designation.

The fact was, as we may safely infer, that during some period when plays were forbidden in London on account of the number of deaths from the plague, Singer profitably employed his leisure in putting together and printing the little work under review.

We know from various sources that it was a usual amusement for auditors at our old theatres to fling upon the stage, or to suggest verbally, what were called "themes," in order that the popular and humorous actor, who sustained the part of Clown, might reply to them, or descant upon them, in extempore verse. Some of these exercises of ready talent (not perhaps the brightest specimens) have come down to us among what were called "Tarletons Jests"; and Singer's tract before us consists chiefly of more labored displays of the same description. Some of these "Quips" must have been suggested to Singer by "Questions" put to him while acting; and when he had time, owing to the prevailing epidemic, he collected them together and put them into shape, with such additions as might present themselves to him in a graver and more deliberative mood.

These "Quips upon Questions" are essentially such sallies of merriment and reflection as were expected from comic performers of Singer's class; and, viewed in this light, they form a very curious and interesting addition to what may be considered, in a certain sense, our dramatic literature. The author supposes various brief interrogatories propounded to him: these are followed by his replies, and closed by what he calls a "Quip" or a satirical observation, a moral, or a reflection upon both question and answer.

Of these we will insert a few specimens presently; but, in the first place, it is necessary to state that a mock dedication follows the title-page, "To the right worthy Sir Timothie Truncheon: *alias* Bastinado, ever my part-taking friende, Clunnico de Curtanio sendeth greeting; wishing his welfare, but not his meeting;" and it is subscribed Clunnico Snuffe. It is, as may be supposed, written in a humorous strain, and contains the subsequent allusion to a principal character in Ben Jonson's first comedy, which had been performed by the company to which Singer was attached, and in which it is very likely he had sustained that character: — "See what entertainement my booke hath, and who so disgraces it enviously, and not jesting at it gently, at the least so bastinado them, that Bobbadillo like, as they censure, so with him they may receive their reward." From the conclusion of this dedication it would seem that the author, like many others, had temporarily quitted London to avoid the infection. In the country, therefore, he collected and digested his materials.

His address "to the Reader" has no peculiar claim to notice; and, to fill a blank page at the back of it, eight couplets are inserted under the heading "Incouragement to the Booke," none of which are worth quoting. The next page is entitled "Quips upon Questions, or a Clownes conceite upon occasion offerd," — the occasion being when the comic performer was called upon, on the sudden, to answer questions put to him by auditors at theatres. The first interrogatory is thus printed: —

"*Who began to live in the worlde?*

"Adam was he that first livde in the world,
And Eve was next: who knowes not this is true?
But at the last he was from all grace hurld,

And she for companie the like did rue.
Was he the first? I, and was thus disgrast:
Better for him that he had been the last.

"*Quip* { *Thou art a foole: Why? for reasoning so;*
But not the first, nor last, by many mo."

The general fault is that the questions, answers, and quips are too serious — they have not drollery enough about them. Tarleton's jests were often coarse buffoonery; and Singer seems, in endeavoring to avoid that fault, to fall into the opposite error. Sometimes the answer extends over more than a page; as when the question is, "Who's the Foole now?" the reply fills more than a whole leaf, or ten stanzas, besides the Quip. One of the most interesting is the response to the inquiry "Where's Tarleton?" whom Singer must have known, for he died in 1588, and Singer was, in all probability, then on the stage. We cannot give the whole, as it consists of nine stanzas, but we quote the three best, which probably contain a true anecdote: —

"A Collier, after Tarleton's death, did talke
And sayd, he heard some say that he was dead;
A simple man that knew not cheese from chaulke,
Yet simple men must toyle in wise mens stead.
Unto the Play he came to see him there:
When all was done, still was he not the nere.

"He calles aloude, and sayd that he would see him,
For well he knew it was but rumourd prate.
The people laught a good, and wisht to free him,
Because of further mirth, from this debate.
The Collier sayd, the squint of Tarletons eie
Was a sure marke that he should never die.

"Within the Play past was his picture usd,
Which when the fellow saw, he laught aloud:
A ha! quoth he; I knew we were abusde,
That he was kept away from all this croude.
The simple man was quiet and departed,
And, having seene his picture was glad harted."

Singer goes on to argue that Tarleton was so much admired, that he could never die, — "His name will live long after he is dead." It was true; for tracts dated much after the Restoration are full of Tarleton's praises. In more than one play anterior to the year

1600 Tarleton's picture was used, — in one as the sign of a public house. Tarleton was said to have been "hare-eyed"; that is, the eye-ball projected, and gave him what is called a glare. With reference to Singer's own profession, and the place he filled in it, we will extract a couple of stanzas which contain his answer to a person who said he "played the Foole."

"True it is, he playes the Foole indeed,
But in the Play he playes it as he must;
Yet when the Play is ended, then his speed
Is better than the pleasure of thy trust.
For he shall have what thou that time hast spent,
Playing the Foole thy folly to content. * * *

"Say, should I meete him and not know his name,
What should I say, 'Yonder goes such a foole?'
I, fooles will say so; but the wise will aime
At better thoughts, whom reason still doth rule:
Yonders the merry man! it joyes me much
To see him civill when his part is such.

"*Quip* { *A merry man is often thought unwise,*
Yet mirth and modesty's lovde of the wise.
Then say, should he for a foole goe,
When he's a more foole that accountes him so.
Many men descant on an others wit,
When they have lesse them selves in doing it."

We would fain quote, in conclusion, a very apposite illustration of a celebrated passage in "The Merchant of Venice," Act I. sc. 1, beginning "In my school-days, when I had lost one shaft," &c. but it is hardly necessary, because Singer's lines are quoted at length in a note upon the simile in "Shakspeare's Works," edit. 1858, Vol. II. p. 271. We find precisely the same thought in T. Ford's "Theatre of Wits," 8vo, 1661, p. 13. The whole of the excessively curious tract before us will speedily be reprinted, and our account of it is necessarily brief and imperfect.

Quin, Walter. — The Memorie of the most worthie and renowmed Bernard Stuart, Lord D'Aubigni renewed. Whereunto are added Wishes presented to

the Prince at his Creation. By Walter Quin, Servant to his Highnesse. *Dignum laude virum Musa vetat mori.* Hor. Od. — London, Printed by George Purslow. 1619. 4to. 38 *leaves.*

It would be a mistake to represent that a single line in this volume can properly come under the denomination of poetry. Probably the author was an Irishman, and he may have been related to the Walter Quin of Dublin, of whom Anthony Wood makes mention in his autobiography (Vol. I. p. xxxix. edit. 1813); but he was in Scotland prior to the accession of James I. to the English throne, and most likely came to London on that occasion as a retainer of the Lenox family. Afterwards he was taken into the service of Prince Charles, and in that capacity addressed to him the following sonnet, which immediately follows the title-page of the work before us.

"*To the Prince my most gracious Master.*

"I, yours in zealous love and due respect,
Great Prince, to you present, as yours by right,
This true Memoriall of a worthy Knight
Whom as your owne you cannot but affect:
Sith both your Royall linage by him deckt
As him it honour'd, and his vertues bright
That early shew in you their orient light,
Your rayes on him, and his on you reflect.
Vouchsafe therefore to view with gracious eye
These verses, though not worthy of your view,
As mine, yet in respect that they renew
His fame and yours, as his become thereby.
So favour still may the Celestiall Pow'rs,
And worthiest Muses honour You and Yours.

"W. Quin."

He was friend to Sir W. Alexander, Earl of Stirling, who, after Quin's preface, contributes a sonnet ending with a high compliment to his powers of conferring immortality. Quin speaks of having already written a memorial of Bernard Stuart in French, and he certainly was an accomplished person for the time in which he lived. He observes, with reference to his present labor, — "The reason which induced me to write, rather in verse, then in prose, was because what I could gather beeing

not sufficient for a competent relation of his life in prose, I might with more libertie enlarge the same in verse by digressions and other amplifications." He certainly avails himself of this privilege abundantly, and very near the commencement of his undertaking tells at length the fable of the choice of Hercules, without its having more connection with the subject than because he represents his hero as coming to the same decision. It is impossible to follow Quin through his "digressions and amplifications"; and we think that the opening of his poem, which we extract, will show that it would scarcely be worth while to make the attempt.

"If after death to men whose vertues rare
And worthy actions memorable are
Posteritie immortall honour owe,
Which from the Muses powerfull art doth flow,
For their reward; and that provok'd thereby
Brave minds apace in vertues race may hie
To honors goale, such fame is due by right
To Bernard, Lord of Aubigni, that bright,
Like to a starre, did shine in Vertues sphere
Among the worthiest Knights that ever were:
Who yet hath not receiv'd his honour due,
In prose or verse, from any of the crue
Of all those learned Clerks that did adorne
That ancient kingdom wherein he was borne."

Having related the birth of his hero, as younger brother to the ancient Earl of Lenox, he proceeds to his services, especially in Italy and Spain; but although Quin writes what he considered poetry, nothing can be more prosaic than his treatment of the subject. For instance, of the service of D'Aubigni, under the Duke of Nemours, at Naples, he says, —

"The Duke of Nemours being thither sent
As Vice-roy there the King to represent,
Yet also then, though second in degree
And place, himselfe he ever shew'd to be
In great achievments the most eminent
As by the sequell it is evident."

The whole narrative is little else but dull insipidity, while every incident is drawn out to tedious length, as if to give the subject importance, and to swell the bulk of the book. After the main

body of the poem we arrive at two sonnets, one upon the hero's "last retiring to Corstorfin," and the other

"*Of his buriall in the same place.*

"Brave Bernard, of a noble linage borne
In Scotland, whom such vertues did adorne
As did him more ennoble, and in France
Deservedly to honour high advance,
Who Englands parted Roses, and with them
The Scottish Thistle and their Royall stemme,
Help'd to unite; who of a ruler wise
And valiant Warriour well deserv'd the prize
In Italy, cheefe Theater of his worth
And victories, whose fame from South to North
From East to West did through all Europe flye
Interr'd doth in obscure Corstorfin lie.
But I mistake: his better part is past
To Heav'n; on earth his fame shall ever last."

The eleven prose pages of historical illustrations are not less wearisome, and scarcely less unpoetical, than the rest. The "Wishes presented to the Princes Highness at his Creation" are in rather a higher strain; but having tried his hand at English, with what success the reader can determine, Quin closes his labors by verses in French and Latin, the last piece being headed "*In nomen Illustrissimi Principis Carolus Princeps Walliæ Anagramma.*" Ingenious contrivances of this sort were at that date making a not very unsuccessful attempt to extinguish the nobler species of poetry. Quin had previously written an epitaph upon Prince Henry, which was published by Joshua Sylvester about 1613.

Quippes. — Pleasant Quippes for upstart newfangled Gentlewomen: A Glasse to view the Pride of vainglorious Women: containing a pleasant Invective against the fantastical forreigne Toyes daylie used in Womens Apparell. — Imprinted at London by Richard Jhones, at the signe of the Rose and Crowne, neere S. Andrewes Church in Holborne. 1595. 4to. B. L. 8 *leaves.*

This is a remarkable production, the reprinting of which was once contemplated by the Percy Society, but it was suppressed in consequence of offensive coarseness of language. Such might be expected and allowed for in an author like Stephen Gosson, who claims it as his production by a MS. note in a copy of the edition of 1596. It was so popular, that, having been published in 1595, (the date of our exemplar,) it was reprinted in the next year, with a woodcut of a fine lady of the time upon the title-page.

We have shown that Gosson was "parson of Great Wigborow," in Essex, in 1598, (Vol. II. p. 71,) and we apprehend that this invective was written just before he entered into holy orders. He had shown considerable skill in verse-making as early as 1578, the year before he published his "School of Abuse." In the interval he had penned pastorals (Meres's *Pall. Tamia*, 1598, p. 284) and, no doubt, in other ways had kept his hand in poetical practice. This will account for the skill he displayed in 1595, in the tract before us, which is written with great freedom and satirical point, not always without what may, perhaps, come under the denomination of indecorous abuse. Let the following stanzas, near the beginning, bear witness: —

"And when sage parents breed in childe
the greedy lust of hellish toyes,
Whereby in manners they growe wilde,
and lose the blisse of lasting joyes,
I pittie much to see the case,
That we thus faile of better grace.

"And when proud princoks, rascals bratte,
in fashions will be princes mate;
And every Gill that keeps a catte
in rayment will be like a state;
If any cause be to complaine,
In such excesse who can refraine?"

We might, however, easily select broader specimens; but we wish to show how much the poem illustrates the manners of the time, and Gosson thus refers to the dress of ladies: —

"These Holland smockes, so white as snowe,
and gorgets brave with drawn-work wrought,
A tempting ware they are, you know,
wherewith (as nets) vaine youths are caught. &c.

"These flaming heads with staring haire,
these wyers turnde like hornes of ram;
These painted faces which they weare,
can any tell from whence they cam?
Don Sathan, Lord of fayned lyes,
All these new fangeles did devise.

"These glittering cawles of golden plate,
wherewith their heads are richlie dect,
Make them to seeme an angels mate
in judgement of the simple sect.
To peacockes I compare them right,
That glorieth in their feathers bright.

"These perriwigges, ruffes armed with pinnes,
these spangles, chaines and laces all;
These naked paps, the Devils ginnes
to worke vaine gazers painfull thrall: &c.

"This starch, and these rebating props,
as though ruffes were some rotton house,
All this new pelfe, now sold in shops,
in value true not worth a louse: &c.

"This cloth of price, all cut in ragges,
these monstrous bones that compasse armes;
These buttons, pinches, fringes, jagges,
with them he weaveth wofull harmes: &c.

"Were masks for vailes to hide and holde,
as Christians did, as Turkes do use,
To hide the face from wantons bolde,
small cause were then at them to muse;
But barring onely wind and sun,
Of verie pride they were begun."

And so we might go on quoting the whole of this singular production by a Puritan just taking holy orders, and enraged and disgusted at the extravagance and absurdity of the dress of ladies in his day. Gosson's severe spirit, which he had retained from the year 1579 downwards, afterwards shows itself thus: —

"The better sort that modest are,
whom garish pompe doth not infect,
Of them Dame Honour hath a care,
with glorious fame that they be deckt.

Their praises will for aie remaine,
When bodies rot shall vertue gaine."

He concludes by a sort of apology for his attack, justifying it by the necessity of the case.

"Good men of skill doe know it well
that these our dayes require such speech,
Who oft are moved with threats of hell,
whome preachers still in vaine beseech:
Is any knife too sharpe for such,
Or any word for them too much?

"Let fearfull Poets pardon crave,
that seeke for praise at everie lips;
Do thou not favor, nor yet rave:
the golden meane is free from trips.
This lesson old was taught in schooles:
It's praise to be dispraisde of fooles."

We cannot avoid thinking that the Percy Society was somewhat too squeamish, when they cancelled the reprint of this curious and rare production.[1]

[1] A still rarer poem met the same fate at the same time, namely, Charles Bansley's "Treatise shewing and declaring the pryde and abuse of Women, now a dayes." It was printed by Thomas Raynalde, and the last stanza shows that Edward VI. was then on the throne:—

"God save kyng Edward, and his noble counsail al,
and sende us peace and reste,
And of thys pryde and devylyshe folye
full soone to have redresse."

Ritson tells us that it was printed about 1540, but he erred by at least ten years. We quote a brief specimen of the author's style:—

"For lyke as thee jolye ale house
is alwayes knowen by the good ale stake,
So are proude Jelots sone perceaved to[o]
by theyr proude foly and wanton gate.

"Take no example by shyre townes,
nor of the Cytie of London,
For therin dwell prowde wycked ones,
the poyson of all this region.

"For a stewde strumpet can not so soone,
gette up a lyght lewde fashyon,
But everye wanton Jelot wyll lyke it well,
And catche it up anon."

Rainoldes, John. — Th' overthrow of Stage-playes, by the way of controversie betwixt D. Gager and D. Rainoldes, wherein all the reasons that can be made for them are notably refuted; th' objections aunswered &c. Wherein is manifestly proved, that it is not onely unlawfull to bee an Actor, but a beholder of those vanities. Whereunto are added also and annexed in th' end certeine latine Letters betwixt the sayed Maister Rainoldes and D. Gentiles &c. Middelburgh, Imprinted by Richard Schilders. 1600. 4to. 99 *leaves.*

There are two points in which this copy of Dr. Rainoldes', or Reynolds', "Overthrow of Stage-playes" differs from others. The one is, that it purports to have been printed by R. Schilders at Middelburgh, (most impressions being without name or place,) and the other, that it bears date in 1600, instead of 1599. The literary contest between Dr. Rainoldes and Dr. Gager on the subject of theatrical performances took place in the years 1592 and 1593, one of Dr. Rainoldes' English Letters being dated the 10th of July, 1592, and the other the 30th of May, 1593. The first of his Latin Letters to Albericus Gentiles bears date the 10th of July, 1593. The work affords but little insight into

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So that Bansley allowed himself considerable freedom with regard to rhymes, as well as with regard to expressions, in spite of his many references to Scripture. In the following stanza he mentions Gosenhyll's celebrated "School-house of Women."

> "The scole house of women is nowe well practysed,
> and to[o] moche put in ure,
> Whych maketh manye a mans hayre to growe
> thorowe hys hoode, you maye be verye sure.
>
> "For there are some prancked gosseps every where
> able to spyll a whole countrie,
> Whyche mayntayne pryde, ryot and wantonnes
> lyke mothers of all iniquitie."

The author was a violent enemy of the Catholics, and among other things very seriously complains that foolish mothers made "Romische monsters" of their children.

popular theatrical performances at that period, as it relates very much to academical plays. It was published in 1599, probably on account of the new interest attracted to the subject by the project of building the Fortune Theatre, (*vide* Hist. Engl. Dram. Poetry, III. 302 ;) and the printer, after mentioning the accident in Paris Garden sixteen years before, tells the reader in a preliminary epistle, —

"Th' usuall flocking and gadding, that we see daily before our eies, to these Play-Houses and ydle places of entercourse (many leaving their houses and sundry necessarie dueties unperfourmed, yea, not sparing the very Sabath it selfe, nor fearing the prophanation thereof, so they may therein serve their unruly appetites and affections) doth sufficiently descry, a farre of, of what mettall we are made, and wherin the treasure of our hart consisteth."

Nothing is given of Dr. Gager's side of the question ; but the printer mentions that he had been informed that Dr. Gager had himself been convinced by Dr. Rainoldes, and had admitted his error.

On page 213 of this volume we have enumerated the various productions for and against theatres, which came out between 1577 and 1587, (omitting, purposely, Field's narrative of the accident at Paris Garden in 1583,) and thus the matter seems to have rested, as far as the press was concerned, until 1599, when Dr. Rainoldes appeared in the field against them, and published his letters to Dr. Gager, of 1592 and 1593. In the Bodleian Library, however, is preserved (MSS. Tanner, No. 77) an Epistle from him to Dr. Thornton, dated from Queen's College, 6th February, 1591, which summarily goes over nearly all the same grounds, the only material difference being a sentence in which Dr. Rainoldes inveighs against the performance of plays on Sunday, showing that, between the years 1583 and 1592, the practice in this respect had not generally been altered, although the public authorities had more than once interposed to remedy the abuse.

The work before us remained unanswered until Thomas Heywood printed his "Apology for Actors" in 1612, 4to: this tract arose out of a play called "Histriomastix," printed in 1610. Heywood was replied to by J. Green in his "Refutation of the Apology for Actors," 1615, 4to, which concluded the contest until

the appearance of Prynne's celebrated work — "Histriomastix," in 1633, 4to. The severe penalties that author incurred in consequence are matters of history.

Raleigh, Sir Walter. — The Discoverie of the large, rich and bevvtiful Empire of Gviana, with a relation of the Great and Golden Citie of Manoa (which the spaniards call El Dorado) And the prouinces of Emeria, Arromaia, Amapaia, and other Countries, with their riuers, adioyning Performed in the yeare 1595. by Sir W. Ralegh Knight, Captaine of her Maiesties Guard, Lo. Warden of the Stanneries, and her Highnesse Lieutenont generall of the Countie of Cornewall. — Imprinted at London by Robert Robinson. 1596. 4to. 64 *leaves*.

That there were two distinct impressions of the above work there can be no doubt, although the important circumstance has been passed over without notice by all Raleigh's biographers, and has only recently been touched upon, when "some trifling typographical differences" were alluded to, but not pointed out. The fact is, that Raleigh's "Discovery of Guiana" was reprinted in 1596, from the first page to the last, and the typographical differences are to be reckoned by thousands, many of them upon each page, and some of considerable interest. The title-pages of the two editions, to a cursory observer, look like the same; but we have both before us while we write, and we find that there are at least a dozen variations in the fore-fronts only: on the third page of the Dedication nearly forty changes were made, and they extend even to the manner in which the initials of the author were appended in both instances. In the whole there are about 200 differences of typography in those eight leaves. Of course we cannot go minutely over the whole work, but in the last sentence of the body of it we detect a proportionate number of changes, not indeed altering the sense, but proving that every line in the book was recomposed. The fact is important, because it

shows that the interest taken in the subject was so great, directly after Raleigh's return, that whatever number of copies was struck off in the first instance (and we may well believe it to have been large) it was insufficient to satisfy public curiosity. The names, especially of the Spaniards and Peruvians, are differently spelt in the two impressions; words are now and then omitted which are absolutely necessary to the sense, and the tenses of verbs in not a few cases amended.

In both editions Robinson, the printer, may be said to have done his work well, considering the haste, and the nature and imperfectness of his materials in the first instance. The second impression shows that comparatively few typographical errors were committed in it; and we find that on the 2d May following Robinson was employed to print and publish copies of Sir W. Raleigh's patent for granting licenses for the sale of wines. The date is important, since it proves how soon after Raleigh's return from Guiana he obtained this valuable concession. We quote the entry from the Registers of the Stationers' Company.

"ij Maij [1596].—Robert Robinson. Entred for Thindenture for Sr. Walter Raleigh for the license for Wines . . . . . vj^{d}"

It is known that on his voyage to Guiana Sir Walter sailed in the beginning of February, 1595, but nobody has yet given more than the most general notion of the terms, as regards the government of Queen Elizabeth, on which he undertook the expedition. These we are able to supply from the original draft of Raleigh's Patent, in the handwriting of Secretary Windebank, corrected in several places by Sir Robert Cecil, and thus indorsed by him: "Elizabeth &c To our servant Sr. W. Ralegh, Knight, warden of our Stannery and Liefetenant of our County of Cornwall Greeting." It has no date, but it must have immediately preceded the departure of Raleigh with his five vessels. Only four, two ships and two pinnaces, are mentioned in the subsequent instrument, but it is known that the Lord Admiral of England, before the fleet left Plymouth, added to it the *Lion's Whelp* on his own account, so anxious was he for a share.

"Whereas uppon your humble sute unto us in regard of your hope to better your knowledge by further experience and your especiall desire to do us service in offending the K. of Spaine and his subjectes in his do-

minions or els where to your uttermost power, Wee haue been contented to give you leave to prepare and arme to the seas two shippes and two small pinnasses. Forasmuche as wee are informed that your owne abilitie is not sufficient to furnishe out such vessells as you have made choise of, but that you are dryven to use the assistance of some other of your friendes to adventure with you some portion, wee do for the satisfaction and assurance of all suche persons further promise and assure that you and they shall enjoye and possesse to your owne uses all such goods and merchandizes, treasure, gold silver and whatsoever else that shalbe by you or your associates taken ether by sea or land from the subjectes of the K. of Spaine or anie his adherentes, paying to us or our officers suche customes and duties as appertaine. And for the better ruling of such and so manie of our loving subjectes as shall goe with you in this service, as also if any other shipping shall on anie occasion voluntarily joyne themselves with you at sea or at the Indies or in your passage thitherwardes, for the better effecting of any suche enterprise by sea or land, wee doe herebie charge and command all Captaines, Masters, Maryners and all other our subjectes so consorted to be whollie directed by you and not to departe the service after their consorting with you without your knowledge and consent but that both by land and sea they and everie of them do submit them selves and give you due obedience in what you shall thinke meet to direct or undertake for the prejudice of the said K. of Spaine or anie of our Enemies. And if anie shall resist or misdemeane them selves in this service wee doe further by these presents give you full power and aucthoritie to lay suche punishment on them or anie of them so offendinge as the qualitie of their offences shall deserve, according to the lawes usuallie executed on the sea in lyke cases. And if anie of the shipping shall after consortshipp made with you departe from your company without your privitie and consent and returne hither to England or into anie of our dominions with anie goods merchandises or other commodities whatsoever taken during the tyme of their sayd consortshipp, wee doe herebie give you full power and aucthoritie to make seasure of the same goods &c and every parcell thereof to the use of your selfe and other adventurers and consorts that shall joyne with you and be obedient to your directions on this service. Wee doe also straightlie charge and command all and singular our officers mynisters and subjectes whatsoever to be ayding assisting and furthering to you and your deputies in any thing that may be for the better execution of this our service, and thereof not to faile as they and every of them will answere the contrarie at their uttermost perilles. And further our will and pleasure is that whatsoever you shall doe by vertue of this our Commission as well by sea as by land for the furtherance of this our service and enfeebling our Enemies the subjectes and adherentes of the K. of Spayne, you and all suche as serve under you in this voyage shalbe clearly acquitted and discharged against us our heires and successors in that behalfe &c."

At Bridgewater House is preserved a MS. of the time of James I., in which we meet with the following version of a bitter epitaph by Raleigh upon the Earl of Leicester, whom he never liked, and who certainly never liked him.

"Here lyes the noble Warryor that never blunted sword;
Here lyes the noble Courtier that never kept his word;
Here lyes his Excellency that governd all the State;
Here lyes the L. of Leicester that all the world did hate.
WA. RA."

We may take this opportunity of clearing up a point connected with Raleigh's Poems. A beautiful little piece, usually called "the Silent Lover," has been assigned by Ritson (Bibl. Poet. 383) and by Park to "Lord Walden." It ends with these two stanzas: —

"Silence in love bewrays more woe
Than words, though ne'er so witty:
A beggar that is dumb, you know,
May challenge double pity.

"Then, wrong not, dearest of my heart,
My true, though secret, passion:
He smarteth most that hides his smart,
And sues for no compassion."

It was printed among Lord Pembroke's poems in 1666, and in modern times among those of Sir Robert Ayton; but it belongs to neither of them, nor to "Lord Walden," who, on the strength of one of the Ashmolean MSS. containing the above verses, was included among Park's "Royal and Noble Authors": he never wrote the song nor anything else that has come down to us, but the original ascription of it to Raleigh is correct. He was, as he is called in the patent for his voyage to Guiana, "Lord Warden of the Stanneries," and he was the Lord *Warden*, and not Lord Walden, who was the true owner of the poem we have cited only for the purpose of clearer identification. The transcriber of the Ashmolean MS. miswrote, having probably misread Lord Walden (subsequently raised to the earldom of Suffolk) instead of Lord Warden. Raleigh's fame as a poet does not require this trifling though graceful addition, but we are glad on every account to restore it to him.

Raleigh, Sir Walter. — To day a man, To morrow none: or Sir Walter Rawleighs Farewell to his Lady, the night before he was beheaded: Together with his advice concerning her and her Sonne. — London, Printed for R. H. 1644. 4to. 4 *leaves*.

This little tract has been mentioned in bibliographical works under Raleigh, but no biographer appears to have seen it, and no account of the contents of it has been published. It only requires a few words, as no part of the matter is absolutely new. It tends to prove how long the popular interest regarding Raleigh survived his execution, when a chap-book (for such it is, though in 4to) like the present could be published for the gratification of buyers of such cheap literary commodities.

First comes Raleigh's famous letter to his wife, concluding so pathetically and piously, — "My true wife Farewell: God blesse my poore boy! Pray for me: my true God hold you both in his armes!" Then we have his Epitaph, not materially differing from the ordinary copies. The chief interest arises from what appears on the last page, which, for the first time in print, ascribes the poem "Like Hermit poore" to Raleigh. It exists in MS. in various collections, and it is not unfrequently alluded to; but it originally appeared in "The Phœnix Nest," 1593, without any name prefixed or appended. Here we see that in 1644, twenty-two years after the death of Raleigh, it was publicly ascribed to him. We quote this brief effusion from the printed copy before us, and on comparison it will be seen that it differs somewhat remarkably from the copy in "The Phœnix Nest" and elsewhere, besides that the two last stanzas are transposed. The following has the recommendation that the measure of the first line is complete, whereas it is imperfect in "The Phœnix Nest."

"Like Hermite poore in pensive place obscure
I meane to end my dayes with endlesse doubt,
To waile such woes as time cannot recure,
Where none but Love shall ever finde me out.
And at my gates Despair shall linger still
To let in death when Love and Fortune will.

"A gowne of gray my body shall attire,
My staffe of broken hope whereon I stay:

Of late repentance, linkt with long desire,
The couch is fram'd whereon my limbs I lay:
And at my gates, &c.

"My food shall be of care and sorrow made,
My drinke nought else but tears falne from mine eies,
And for my light in this obscured shade
The flames may serve which from my heart arise.
And at my gates, &c.

WALTER RAWLEIGH."

We apprehend that, as in "The Phœnix Nest," we ought to read "my dayes *of* endlesse doubt," and not "with endlesse doubt." We have never had any complete edition of Raleigh's Poems, and some persons have hesitated whether to assign to him "The Lie," otherwise called "The Souls Errand"; but we have a copy of it now before us, in a MS. of the time, which also contains unprinted pieces by many of Raleigh's contemporaries, where it is distinctly entitled "Sir Walter Raleigh his Lye," although the name is there spelt Wrawly, a form in which we have never elsewhere seen it. There too it is followed by what is called "Response," ending with the well-known lines applied to Raleigh,—

"Such is the song, such is the author,
Worthy to be rewarded with a halter."

This is in a different handwriting in our MS.; but it confirms us in the conviction that the poem of "The Lie," to which it purports to be a "Response," is undoubtedly by Raleigh. As our copy of it varies materially from any other we have yet met with, and as it acquires additional interest now we can assert it positively to have been written by Sir W. Raleigh, we subjoin it in the very terms and letters of the MS. in our hands: —

"SIR WALTER WRAWLY HIS LYE.

"Hence, soule, the bodies guest
Upon a thanklesse arrant;
Feare not to touch the best;
The truth shalbe thy warrant:
Go, since I needes must die
And give the world the lie.

"Say to the Court it glowes,
And shines like rotten wood:

Say to the Church it showes
Whats good, and doth not good.
If Court or Church replie
Give Court and Church the lie.

"Tell Potentates they live
But acting others actions;
Not lov'd unlesse they give,
Not strong but by their factions.
If Potentates replye,
Give Potentates the lye.

"Tell men of high condition
That tend affaires of state,
Their purpose is ambition,
Their practise onely hate;
And if they once replie,
Then, give them all the lie.

"Tell them that brave it most,
They begg for more by spendinge,
Who in their greatest cost
Seeke nothing but commending:
And if they make replie,
Give each of them the lie.

"Tell zeale it wants devotion,
Tell love it is but lust:
Tell time it meanes but motion,
Tell flesh it is but dust.
I wish them not reply
For thou must give the ly.

"Tell age it dayly wasteth,
Tell honour how it alters;
Tell beauty how it blasteth,
Tell favour how it falters;
And as they shall replye
Give every one the lye.

"Tell witt how much it wrangles
In tickell pointes of wisenes;
Tell wisdome she entangles
Her selfe with over wisenes;
And when they doe replye
Streight give them both the lye.

"Tell Physicke of her boldnes;
Tell skill it is prevention:
Tell charity of coldnes;
Tell law it is contention;
And as they doe reply,
So give them each the lie.

"Tell fortune of her blindnes;
Tell nature of decay:
Tell friendshipp of unkindnes,
Tell justice of delay;
And if they will replie,
Then, give them all the lie.

"Tell artes they have no soundnes,
But vary by esteeming:
Tell schooles they lacke profoundnes,
And stand too much on seeming:
If artes and schooles reply,
Give artes and schooles the lye.

"Tell faith tis fledd the Citty,
Tell how the country erreth;
Tell manhood shakes off pitty,
Tell vertue least preferreth;
And if they dare reply,
Spare not to give the lye.

"And when thou hast, as I
Comaunded thee, done blabbinge,
Although to give the lye
Deserve no lesse than stabbinge,
Stabb at thee he that will;
No stabb the Soule can kill."

Here it will be seen that the improvements thus afforded of the usually received text (which we find in the Rev. John Hannah's most careful edition of 1845) are many and valuable; and surely he that can really amend a word in so fine a moral and didactic poem, confers no small benefit on our literature. "Court and Church," for *them both*, is a great addition of force and effect; and the same may be said of "if they dare reply" instead of *if they do reply*, while the words Mr. Hannah puts conjecturally between brackets are in our MS. duly supplied.

The MSS. at Bridgewater House contain a good deal of biographical information respecting Sir Walter Raleigh, particularly as to his dispute with Tobie Mathews, in 1603, for the possession of Durham House. There is also a very interesting letter from him to Sir Robert Carre, without date, but indorsed 1608, complaining that he had obtained from King James the inheritance of Sir Walter Raleigh's children and nephews, and remonstrating with him on the subject.[1] It is subjoined, from Raleigh's original: —

1 The following letter from Sir Robert Cecil to the Dean of Winchester (?) relates to some proceeding regarding Sherborne Castle which was pending in 1598, after Sir Walter Raleigh had been for years in possession of the estate. It both reproves and threatens the Dean, and Sir Robert Cecil was anxious that his letter should be returned to him for reasons which we can very well understand, although it is the only matter quite clear in the transaction. The name of the person in whose favor the letter was written is studiously concealed, and the name of the writer carefully torn away. We only learn the names of the writer and the receiver from the indorsement — S[ir] R[obert] C[ecil] to D[ean of] W[inchester]. The original was formerly in the State Paper Office, where we copied it many years ago: —

"Mr. Dean. The matter for which you were moved concerning Sherborne is now like to be granted; for the Q[ueen] resolving of Mr. Cotton, I conceave he will not find upon due examination the same scrupule which you did, and therefore, I hope, will yeald it. But Mr. Dean this is the cause of my letter to you. It is geven out that you are minded to scandalise him if he grant it and the Act, by all meanes you can; yea, notwithstanding that it shall now no way concerne you. Suerly, as it was very just and honest in you (when your own mind was unsatisfied) to refuse it, and as he should deale very unjustly with you that should mislike your refusall upon lack of satisfaction, so must I freely tell you, as one with whom I would be loth to have cause of unkindness, that if his sute shall speed the worse by any course of yours in this, now when you are no wayes interessed on it, I will thinke your refusal before was not of zeale, but of humor, and meddling in it now, rather opposition to him (and me that love him) then to the matter. Thus you see that out of the accompt I make of you, I yeald you accompt of what I heare, which I would not do thus if I did not believe it. I require therefore to this letter only such answer as I may trust to, which shalbe a defensative to all such suggestions, whereby you shall make me not repente my former good will towards you, but shall confirme hereafter my desire to do you further pleasure in any cause where your name shall come in question. I pray you returne me my letter againe for some respects; but upon your answer I will send you one that shall satisfy you in any proportion that you shall write to me. And so I commit you to Gods protection. From the Court this 19th of September 1598.

"Your very loving frend."

"After many great losses and many yeeres sorrowes, of both which I have cause to feare that I was mistaken in their ends, it is come to my knowledge that your selfe (whom I knowe not but by an honorable fame) have bene perswaded to give me and myne our last fatall blowe, by obteyninge from his Matie thinheritance of my Childeren and Nephewes, lost in the lawe for want of a word. This done there remaines with me nothing but the name of a liffe, dispoyled of all els but the title and sorrowe thereof. His Matie whom I never offended (for I ever held it unnaturall and unmanlie to hate goodnesse) stayed me at the graves brinck, not (as I hope) that his Matie thought me worthy of many deathes, and to behold all myne cast out of the world with my selfe, but as a Kinge who, judging the poore in truth, hath receaved a promisse from God that his throwne shalbe established for ever. As for my selfe, Sir, seeinge your fayre day is but now in the dawne, and myne drawinge to the evening, your owne vertue and the Kings grace assuring you of many good fortunes and much honour, I beseech you not to begine your first buildinge vpon the ruines of thinnocent, and that theire and my sorrowes may not attend your first plantation.

"I have bene ever bound to your nation, aswell for many other graces, as for their true report (of my triall) to the Kings Matie, against whom had I bene found malignant, the hearing of my cause could not have changed enemies into frendes, mallice into compassion, and the mynds of the greatest number present into the consideration of my estate. It is not in the nature of foule treason to begett such faire passions, neyther could ytt agree with the duetie of faythfull subjects, especiallie of your nation, to bewayle his overthrowe that had conspired against their most liberall and naturall (*sic in orig.*) I therefore trust, Sir, that you will not be the first that shall kill us outright, cut downe the tree with the fruite, and vndergoe their curse that enter into the fildes of the fatherlesse, which (yff yt please you to knowe the truth) are lesse fruitfull in value then in fame; but that soe worthy a gentleman as your selfe will rather bind us to your service, beinge sixe gentlemen, not base in birth and alliance, which have interest therein, and my selfe with my uttermost thankfullnesse will ever remaine ready to obey your comaundments.

W. Ralegh."

The preceding remonstrance is given in Cayley's "Life of Sir W. Raleigh," II. 387, and in Birch's "Works of Raleigh," II. 386, but, from imperfect copies, the existence of the original, signed by Raleigh, not being known.

Raleigh, Sir Walter. — Newes of Sr Walter Rauleigh. With the true Description of Guiana: As also a Relation of the excellent Government, and much hope of the prosperity of the Voyage &c. From the River Caliana, on the Coast of Guiana, Novemb. 17. 1617. — London Printed for H. G. &c. 1618. 4to. 24 *leaves*.

The initials of the writer of this tract, R. M., are placed at the end of it. It seems a very catchpenny publication, relating much more to the discoveries of previous navigators than to the last voyage of Sir Walter Raleigh, an account of which occupies only the three last pages. It probably answered the bookseller's purpose, as two editions of the tract were printed in the same year. On the title-page is a rude woodcut, meant for Sir Walter Raleigh.

Rankins, W. — Seaven Satyres Applyed to the weeke, including the worlds ridiculous follyes. True fælicity described in the Phœnix. *Maulgre.* Whereunto is annexed the wandring Satyre. — By W. Rankins, Gent. — Imprinted at London by Edw. Allde for William Ferbrand: and are to be sould at his shop in Lothbury, at the hither end of Colman streete. 1598. 8vo. 27 *leaves*.

This production has only been noticed by Ritson (*Bibl. Poet.* p. 309) as "Seven Satyres," and it is clear that he had never seen a copy of it, because he gives it the date of 1596. Steevens, with the right date, but like Ritson misspelling the title, adduces a line in illustration of a passage in "King John," Act II. sc. 1. We never had an opportunity of examining more than one copy of it, and we believe that only one is in existence: it is not mentioned in any list of Rankins's works, but in that of Lowndes (edit. 1861, p. 2046), and there the title is misquoted.

In the years 1598, 1599, and 1600, a W. Rankins was a writer for Henslowe's Theatre; but in 1587 a person of the same name

had put forth a tract in direct hostility to all dramatic performances. Stephen Gosson had been guilty of the opposite inconsistency, for he, after having written and acted in several plays, renounced and denounced his early occupation. He mentions another writer, who, like Rankins, as we apprehend, had "returned to his vomit," and had again become a playwright, after having abandoned the stage, and heaped upon it and its professors very gross abuse. Unless there were two W. Rankins, he must have pursued the same course; and having published his "Mirror of Monsters" in 1587, about ten years afterwards was in Henslowe's employ, and was writing for him, in conjunction with Richard Hathway, three plays under the title of "Hannibal and Scipio," "Scoggin and Skelton," and "Mulmutius Dunwallo." In Vol. I. p. 33, we have reviewed a tract called "The English Ape," in all probability by Rankins, and from that date, 1588, until 1598 we do not hear of him: we next find him assisting Henslowe, and publishing the little work under consideration.

The dedication is "to his noble minded friend John Salisbury of Llewenni, Esquire," perhaps related to the Owen Salisbury, the follower of the Earl of Essex, who was killed in the disturbance in 1599–1600, and who was not buried, but, in the words of the Register, "tumbled into the ground" at St. Clement Danes on 8th February. ("Life of Spenser," 1862, p. xvi.) John Salisbury, Rankins tells us in 1598, was "Esquire of the body of the Queenes most excellent Majesty." At the back of the dedication is the following "Induction": —

> "Of Love, of Courtships and of fancies force
> Some gilded Braggadochio may discourse:
> My shaggy Satyres doe forsake the woods,
> Their beddes of mosse, their unfrequented floodes,
> Their marble cels, their quiet forrest life,
> To view the manner of this humane strife.
> Whose skin is toucht, and will in gall revert,
> My Satyres vow to gall them at the heart."

The seven satires succeed. 1, Contra Lunatistam. 2, Contra Martialistam. 3, Contra Mercurialistam. 4, Contra Jovialistam. 5, Contra Venereum. 6, Contra Saturnistam. 7, Contra Sollistam. All are, unusually for productions of this class, in seven-line

stanzas. We take a specimen where Rankins is speaking of an amorous gull; and it will be seen that the character exactly fits Master Slender in "The Merry Wives of Windsor," not only as regards the "songs and sonnets," mentioned by both, but in the supposed marriage of the silly youth to a boy in disguise. It therefore affords both a new and a curious illustration of Shakspeare.

"He is in love with every painted face
Saluting common truls with ribauld lines,
In *songs and sonnets* taking such a grace,
As if he delv'd for gold in Indian mines;
But see how fortune such great wit repines:
In this sweet traffique his bargaines are so ill,
That he is made a jade by every Jill.

"And once Ile tell you how this gallant sped:
He was inamour'd of a players boy,
And certain sharkers that upon him fed
Did soon instruct this stage boy to be coy,
But that with him he had no other joy:
In womans queint attyre they drest the lad,
That almost made the foole, my maister, mad.

"They soone perswaded him she was an heyre,
And onely daughter to a knight well knowne:
He saw her young, rich, amorous and faire;
Have her he must, or dye he would with moane:
In sleepy nights his very soule did groane.
Then, had I not been stickler in this strife,
The beast had had a male-kinde to his wife."

While this cannot fail to remind us of "The Merry Wives of Windsor," of Slender and the postmaster's boy, we are to bear in mind that the comedy was not acted, as far as we know, until some years after Rankins had printed his Satires. The subsequent stanza has also an obvious individual application, although we may not now be able to decide at whom the satire was levelled:

"Another artlesse mone, bewitcht with praise,
Thrusts forth a patched pamphlet into print,
When fooles on it, as on a pide coat, gaze;
His copper words come out of coxcombs mint:
Fluent from arte as water from a flint.
Foure bookes he makes foure elbowes to present:
By his induction is his bawble meant."

Professed fools were said to wear coats with four elbows in reference to their false sleeves, and the mention of the "bawble," in the next line, makes it apparent what Rankins intended to call the unknown author, who had put forth his "four books" of rhymes.

Serious and satirical pieces are rather incongruously intermixed, and what is headed *Sola felicitas*, *Christus mihi Phœnix* is followed by what the author terms *Satyrus Peregrinus*. Then again we come to other pious poems, so that Rankins's book appears not dissimilar to his life, a mixture of the sacred and profane. It is not unlikely that he here reproduced some of the compositions he had written when he was under the influence of a fierce puritanical spirit, and when he attacked plays and players with more vehemence and vigor than he afterwards displayed in their behalf. One of his holy ejaculations begins, —

"Lay not my sinnes, O Lord! unto my charge,"

and may have had reference to his abandonment of his earlier opinions when he was a Puritan, and ere he had been induced, perhaps by want of money, to become a playwright.

Rankins, William. — A Mirour of Monsters: Wherein is plainely described the manifold vices and spotted enormities that are caused by the infectious sight of Playes, with the description of the subtile slights of Sathan, making them his instruments. Compiled by Wil. Rankins. *Magna spes est inferni.* Seene and allowed. — At London Printed by I. C. for T. H. in Anno Do. 1587. B. L. 25 *leaves.*[1]

This is the work alluded to in the last article, and which we presume to have been by the same William Rankins who afterwards figured as a dramatist and satirist. It seems not unlikely that in 1587 he wished to make money by availing himself of the

[1] The initials are those of John Charlewood as the printer, and of Thomas Hacket as the publisher of the tract.

puritanical zeal against everything and everybody connected with the stage. As we have shown on p. 214 of this volume, his "Mirror of Monsters" was the tenth production which had come out on the subject between the years 1577 and 1587, and subsequently there was a long silence: during that period Rankins appears to have "changed his copy," and seeing that such attacks were not followed up, and that the topic had become less popular, while plays and theatres were encouraged by nearly all parties but the Puritans, he went over to the opposite side, and began writing productions which he had previously condemned. We have already enumerated the pieces upon which he was engaged for Henslowe's Theatre shortly previous to the demise of Queen Elizabeth.

Of the work before us we need speak only very briefly, for, from the first page to the last, it does not contain a scrap of information as to the then condition of the stage, but is filled with violent, rabid, and indiscriminate abuse. It mainly proposes to give an account of a masque, on the marriage of Fastus and Luxuria, in which the parts are filled by Idleness, Flattery, Ingratitude, Dissension, Blasphemy, Impudence, and other minor performers of the same description. This is all very tedious. But as the tract is a very rare one, only two or three copies of it being known, we extract the conclusion by way of specimen:—

"After these severall orations were ended, a suddaine joy was striken in the harts of the beholders, as well by reason of these speeches, as to view the manner of the Maske, wherein they receyved such contentation by how much more it came unlooked for, that they were almost dryven into an extasie, such was the joy they conceived thereof. When Fastus and Luxuria and the rest of the company hadde well recreated theyr minds with dauncing and disporting amongst these Maskers, beholding them at large (whose custome was not to speake) they commanded them to be ledde into the Hall of Misery, and there to be feasted with delicate dyshes of continual vexation, guilty conscience, worlds of woe, and never dying torments. Where drinking of the accursed wine of forgetfulnes they returned to Sathan from whence they came."

The author's style is frequently obscure and involved, and he absurdly confounds the figurative with the real. Of his dramatic talents, displayed in 1598, 1599, and 1600, nothing remains to us.

Ratsey, Gamaliel. — The Life and Death of Gamaliel Ratsey, a famous thief of England, executed at Bedford the 26th of March last past. 1605. B. L. 4to. 23 *leaves*.

The only known copy of this tract was the property of Malone; it has no printed title-page, but he wrote the above upon it, deriving the information, as it should seem, from the Registers of the Stationers' Company, where it was entered by John Trundle, 2d May, 1605. No doubt Trundle's name was at the bottom of the original title-page, and Malone added the following on a fly-leaf, from which we gather that he had heard of another copy of Ratsey's "Life and Death," although none such is now extant in any public library, or in any private collection that we are aware of. Malone's words are these: "In the title-page of this pamphlet is an engraved portrait of Gamaliel Ratsey, as I have heard, for I never saw it." The next leaf to the title-page is headed, "The Life and Death of Gamaliell Ratsey, a famous theefe of England, executed at Bedford the 26th of March last past. 1605." Consequently, the interval between 26th March and 2d May, 1605, when Trundle entered the work, had been employed in preparing and printing it. The popularity of it was so great that, as will be seen presently, a second part was ready for publication on 31st May in the same year.

It is by no means a trumpery or commonplace production, for most parts of it are well written, while many of the incidents and adventures are novel and entertaining. We are informed in the first division of the work (for it is separated into various portions) that Gamaliel Ratsey was the son of Richard Ratsey, a respectable and wealthy inhabitant of Market-Deeping, in Lincolnshire, and that by his disorderly courses he disappointed the reasonable hopes of his family. He began his career by serving in Ireland as a soldier under the Earl of Devonshire, and, on his return to England, he robbed the landlady of an inn at Spalding of £40, intrusted to her by a farmer. Ratsey was taken, but made his escape from jail in his shirt. Having obtained a suit of clothes from a friend, he eluded pursuit; and seeing a serving-man on one fine horse, and leading another, he managed to obtain the best of the two. He goes from

thence into Northamptonshire, where he combines with two notorious thieves, named Snell and Shorthose, and with their aid he robbed no fewer than nine men at once. One of the drollest incidents is that of robbing a scholar of Cambridge, whom he compelled to make an oration to him; while, about the same time, he stripped two dealers in wool, and humorously knighted them by the titles of Sir Samuel Sheepskin and Sir Walter Woolsack. Like some other highminded highwaymen, he scorned to deprive the poor of their earnings; and by the mere force of his eloquence he persuaded a preacher to present him with £10, while he kept only £3 for himself, and out of that £3 paid for a night's entertainment of the two at a country town. In the end Ratsey was betrayed by his companions, Snell and Shorthose, and was hanged at Bedford. His course was a brief one, for he began as a soldier in 1599, and suffered at Bedford only six years afterwards.

A poem of forty-one six-line stanzas concludes the tract. It is entitled "Ratsey's Repentance, which hee wrote with his owne hand when he was in Newgate," and the lines are not without merit and smoothness. We are not, perhaps, to suppose that they were really written by Ratsey, and the whole tract bears evidence of the employment of some not unpractised scribe. The "Repentance" opens thus: —

"The silent night had shadowed everie tree,
And Phœbus in the west was shrowded lowe;
Each Hive had home her busie labouring bee,
And birds their nightly harbour gan to knowe,
And all things did from wearie labour linne,
When I began to way my state and sinne."

The Spenserian, and somewhat obsolete, word *lin*, to cease, is hardly one that such a man as Ratsey would have been likely to use. He afterwards proceeds thus picturesquely: —

"My head on hand, my elboe on my knee,
And teares did trickle downe my count-nance than,
My countenance as sad as mans might bee,
My dumps befitting well a captive man;
Fetter'd in prison, passionate, alone,
My sighs wrought teares and thus I gan to moane.

"I that of late did live a Souldiers life,
And spent my service in my countries good,

Now captive lie where nought but cares are rife,
Where is no hope but losse of deerest blood:
This is befall'n me, cause I did mispend
That time which God to better use did lend."

He enters into no particulars of his misdeeds, as they had before been given in prose; but his remorse, if we are to trust this representation, seems to have been bitter:—

"I all confus'd, and in confusion wrapt,
Implore God's mercy prostrate on my face.
Youngling I was, and novice-like intrapt;
Repentance true away shall follies chase.
Forgive, Oh heavens! th' iniquities of youth:
Do not object the faults of my untruth."

He ends with the following stanzas:—

"This little remnant of my life so poore
Ile teach to shun all sinne and vices all:
Giver of grace, graunt grace! I sinne no more.
Establish me that I may never fall.
To thee my heart, my life, and soule I give,
Who after death eternally makes live.

"Dyrect my pathes even for thy mercies sake:
Guide thou my steps to keepe repentant wayes:
Keepe me from sleepe, on thee still let me wake,
To laude thy name during these erthly daies;
And when from earth I shall dissolve to dust,
Graunt that my soule may live among the just.
Finis qd Gamaliel Ratsey."

In the last line but one there is an obvious misprint of *just* for "dust"; the last cannot be wrong, and we have therefore substituted it. The two lines did not end with the same word.

We have already mentioned "the second part" of "the Life and Death" of Ratsey, and it was entered and came out under the title of "Ratsey's Ghoaste, or the second part of his Life," with the same date, namely, 1605. It is as scarce as the first part, only a single copy having been preserved. Here, as in many other instances, the eagerness with which a work of the kind was devoured by the multitude occasioned the destruction of most of the copies. We cannot, on the present occasion, do more than quote a passage from it, in the earliest part of which that great

actor, Richard Burbadge, is clearly alluded to; and near the close a still more important personage, the author of the great plays of which Burbadge personated the heroes, is unmistakably pointed at. Shakspeare's acquisition of property, in and near his native town, is spoken of distinctly in every respect but in the suppression of the name. We directed attention to the circumstance more than thirty years ago, (H. E. D. P., Vol. I. 333,) but we do not think it has been estimated at its real value. Ratsey has presented an itinerant company of actors with the fee of 40*s.* for playing before him, and afterwards thus addresses the leader: —

"And for you, sirrah (says he to the chiefest of them), thou hast a good presence upon a stage: methinks thou darkenst thy merit by playing in the countrey. Get thee to London; for if one man [Richard Burbadge] were dead, they will have much need of such as thou art: there would be none, in my opinion, fitter than thy selfe to play his parts; my conceit is such of thee, that I durst [lay] all the money in my purse on thy head to play *Hamlet* with him for a wager. There thou shalt learne to be frugal, (for players were never so thrifty as they are now about London) and to feed upon all men: to let none feed upon thee: to make thy hand a stranger to thy pocket, thy heart slow to perform thy tongues promise; and when thou feelest thy purse well lined, *buy thee some place of lordship in the countrey*, that *growing weary of playing*, thy money may bring thee to dignitie and reputation: then thou needest care for no man; no, not for them that before made thee proud with speaking their words on the stage." — "Sir, I thank you (quoth the player) for this good council: I promise you I will make use of it; for I have heard, indeed, of *some that have gone to London very meanely*, and have come in time to be *exceeding wealthy*."

Here the reference is surely sufficiently marked; for Shakspeare had recently purchased New Place, and other property in and near Stratford-on-Avon; and, having "grown weary of playing," had just retired from the stage as an actor. We may add, that, after giving the players their reward of 40*s.*, and dismissing them, Ratsey overtakes them on the road, and robs them of it, as well as of all the other money they had collected in the course of their theatrical peregrination.

We may feel assured that this "second part" of the "Life and Death of Gamaliel Ratsey" was composed by some person who was not friendly to Shakspeare, whatever he may have been to Burbadge; we may fairly suspect some rival dramatist.

Recorde, Robert. — The Castle of Knowledge.— [Colophon] Imprinted at London by Reginalde Wolfe, *Anno Domini* 1556. 4to. B. L. 152 *leaves*.

The principal part of the title-page is filled with the device of a castle; but on hanging tablets are two brief copies of explanatory verses. An emblematical figure of Knowledge, and of persons taking the heights of certain stars, are also to be seen upon it. The title of the book, "The Castle of Knowledge," is on a scroll.

The dedication is to Queen Mary in English, and to Reginald Pole in Latin; but although the work is merely one of science, the author has interspersed verses, some of them of no ordinary excellence. As no notice has ever been taken of an admirable Hymn contained in the "Preface," we shall extract it, calling upon the reader to bear in mind at what an early date it was composed. Recorde was a student at Oxford about 1525, but took his degree of M. D. at Cambridge in 1545. (Cooper's *Ath. Cantabr.* I. 175.) His learning was great and varied, and his fortunes as varied as his attainments. His talents, too, in many departments, were remarkable. There was perhaps nobody else living in the reign of Mary who was capable of writing what we are about to extract. The preface opens with the following striking quatrain: —

"If reasons reache transcende the Skye,
Why should it, then, to earth be bounde?
The witte is wronged and leadde awrye,
If mynde be maried to the grounde."

The Hymn is in the same measure, and is precisely of the character and length that would be wished, full of reverence and poetry: —

"The worlde is wrought righte wonderouslye,
Whose partes exceede mennes phantasies:
His Maker yet, most marvailouslye,
Surmounteth more all mennes devise.

"No eye hath seene, no eare hath hearde
The leaste sparkes of his Majestie:
All thoughtes of heartes are fullye barde
To comprehend his Deitye.

"Oh Lorde! who may thy power knowe?
What mynde can reache thee to beholde?

In heaven above, in earth belowe,
His presence is, for so he woulde.
"His goodnes greate, so is his power,
His wysedome equalle with them bothe:
No want of will, sith everye hower
His grace to shewe he is not lothe.
"Beholde his power in the skye,
His wisedome echewhere dooth appeare:
His goodnes dooth grace multiplye
In heaven, in earthe, both farre and neare."

Here we have force, brevity, grandeur, and simplicity, the essentials of good poetry, united with the truest and most comprehensive piety. Yet this man, after having gained great professional eminence, and filled important public offices in England and Ireland, died in the Fleet Prison only two years after the above Hymn was printed. Even Messrs. Cooper, whose knowledge and industry are so commendable, seem to have been unacquainted with Recorde's poetical powers, although they do justice to his scientific attainments. They tell us that "he was the first in this country that adopted the Copernican system, the first writer on arithmetic and geometry in English, the first introducer of the knowledge of algebra into England, and the inventor of the present method of extracting the square root." He was also a proficient in music, but no hint is anywhere given of the cause of his imprisonment. His earliest dated production was his "Ground of Artes," 1549; and his "Castle of Knowledge" seems to have been followed by his "Gate of Knowledge" and his "Treasure of Knowledge," but we have not met with them, and the titles read as if they were intended to be parts of the "Castle of Knowledge."

Remedy against Love. — A speciall Remedie against the furious force of lawlesse Love. And also a true description of the same. With other delightfull devices of daintie delightes to passe away idle time with pleasure and profit. Newly compiled in English verse by W. A. — Imprinted at London by Richard

Jhones, and are to be sold at his shop over against S. Sepulchres Church without Newgate. 1579. 4to. B. L. 24 *leaves*.

This is one of Richard Jones's attractive titles to a dull collection of puritanical poems by a person who only gives his initials, but inserts them at the end of each separate poem. We cannot pretend to be able to assign them, even by conjecture. Only a single copy of the work is known, and that is the property of the Duke of Northumberland.

In a dedication by W. A. to J. A. he admits that he had been the writer of "certain pamphlets," but they must have been all in prose, if we are to take his word when he tells "the friendly Reader," "I was never acquainted with the Muses, nor wasshed my wittes at the waters of Helicon." Still, it is undeniable that his verse is that of a good practitioner; and although there is not a spark of originality from beginning to end of his book, his lines are generally smooth and harmonious. His longest poem, "The Remedy against Love," fills sixteen closely printed pages. His cure is nothing but God's grace; and the manner in which he enlarges on this single theme is very tiresome. His measure here is heroic ten-syllable lines rhyming alternately; but in the shorter poems, that follow the main subject, he uses considerable variety, and not without success. Thus, in his "Discription of Love," he says that Cupid is painted as

"A Boye, because where Love dooth rest,
Be it in youth or age,
It makes a man whine like a childe,
If once it catche his rage:
With winges, for that the course of love
Is so unconstant founde,
As where it lightes no stedfastnesse,
But lightnesse dooth abounde:
Blindfielde for unequalitye,
Regarding no degrees,
But matching needy with the ritch,
And therfore nothing sees:
With Bowe and Arrowe bent to shoote,
Because with turning eye
He hath the hart unto his harme,
And strikes it suddainly."

His descriptions of Love and of a Lover are to the same purpose, tending to convince the reader that only heavenly love and lovers are worthy of his thoughts. The same may be said of his "Vision of a rawe devise written to Fancies fellowes," where it may be doubted whether "fellowes" ought not to have been *followers*, as in "Cymbeline," Act III. sc. 4, where "the suits of princely followers" has been misprinted "princely *fellowes*." The only amusing part of the volume is nearly the last production it contains, entitled "Of the vanities [*varieties?*] of Womens abuses," where the author's abuses, of another kind, are quite as obvious, and more ungallant. The whole tenor of the poem may be seen in this single stanza: —

> "Their odorous smelles of Muske so sweete,
> Their waters made of seemely sent,
> Are lures of Luste, and farre unmeete,
> Except where needes they must be spent."

Here again we encounter an obvious error of the press, for the word "muske" is misprinted in the original *musicke*. The "Prayer of a repentant Sinner" very appropriately brings the work to an end. There is no personal, or particular, allusion throughout; and even an "Epitaph" upon the death of a friend is not only without a name, but without any clue to the individual lamented.

The writer's initials, W. A., might belong to William Alabaster, Spenser's friend, but he did not begin authorship quite so early, and had more ability than W. A. displays.

Remedy for Sedition. — A Remedy for Sedition, wherein are conteyned many thynges concernyng the true and loyall obeysance that commēs owe vnto their prince and soueraygne lorde the kynge. Anno M. D. xxxvi. B. L. 4to. 26 *leaves*.

The colophon is, *Londini in Aedibus Thomae Bertheleti regii impressoris Cum Privilegio*. The tract was published on occasion of the rebellious movements in Lincolnshire and Yorkshire in the

year in which it bears date; and in a historical point of view it is of great interest, independently of the excellent and genuine idiomatic English in which it is written by some person of considerable ability. The author, whoever he were, had travelled in France and Italy, and was well acquainted also with ancient and modern literature, (if modern we can now call it,) and applied his knowledge with good effect, and without pedantry. He even brings in Dante and Chaucer to his aid, observing: —

"Dante, that good Italyane poet, sayth full truely of them, It is seldome sene that the people crie not *Viva la mia morte, muoia la mia vita*, That is, Let lyue my dethe, lette dye my lyfe; lette that go forthe that bryngeth my distruction, lette that be banyshed that is my welthe and safegarde. Geffrey Chauser sayeth also somewhat in theyr prayse, beare it well away, and lawde theym as ye fynde cause,

O sterne people vnjuste and vntrewe,
Ay vndiscrete and chaungynge as a fane,
Delytynge euer in rumours that be newe;
For lyke the mone euer waxe ye and wane:
Your reason halteth, your jugement is lame,
Your dome is false, your constance euyll preuith,
A full great foole is he that on you leueth."

The subsequent passage in praise of Cardinal Wolsey, affording an amiable trait in his character, under the circumstances is remarkable. It will be recollected that he died five years before this tract was printed: —

"Who was lesse beloued in the northe than my lorde Cardynall, god haue his sowle, before he was amonges them? Who better be loued after he had ben there a whyle? we hate oft tymes whom we have good cause to loue. It is a wonder to see howe they were turned, howe of vtter ennemyes they became his dere frendes. He gaue byshops a right good ensample howe they myght wyn mens hartis. There was fewe holy dayes but he wolde ride v or vj myle from his howse, nowe to this paryshe churche, nowe to that, and there cause one or other of his doctours to make a sermone vnto the people. He sat amonges them, and sayd masse before al the paryshe. He saw why churches were made. He began to restore them to their ryght and propre vse. If our byshops had done so, we shuld have sene that preachyng of the gospell is not the cause of sedition, but rather lacke of preachyng it. He broughte his dinner with hym, and had dyuers of the parish to it. He enquired whether there was any debate or grudge betwene any of theym; yf there were, after dinner he sente for the parties to the churche, and made them at one. Men say wel that do wel."

The great object of the author was to make people contented with their condition, and to recommend them, by banishing ignorance, to promote general happiness.

REYNARD THE FOX. — The pleasant and delightful Historie of Reynard the Fox; with Morals and Expositions on every Chapter. The whole illustrated with Cuts sutable to each Story — Printed by J. Blare on London Bridge. 4to. B. L. 16 *leaves.*

This, we believe, is the only existing chap-book upon the continuously popular subject of the adventures and frauds of Reynard the Fox. It first came into our printed literature, as is well known, by the instrumentality of Caxton in 1481, who put forth in English a version of the old Low-German narrative from the press of Gheraert de Leeu. It would seem that the earliest German impression was of 1498, and that it belongs to Lubeck. We are satisfied that the apologue, as a whole, was not known in our language until towards the end of the fifteenth century; and although Chaucer mentions a Fox, who caught a cock by the gargat, or throat, he expressly calls him Russell, and not Reynard, the name he would be sure to have given him, had it then been his popular appellation from the general circulation of his history. Into its obscure continental origin we do not here pretend to enter. Pynson reprinted Caxton's text, but in what year is uncertain, the only known copy being imperfect and without colophon. We next hear of it from the press of Thomas Gaultier in 1550, and a period of thirty-six years elapsed without any intelligence regarding the work. We may feel assured, however, that it must have been republished in that interval, although the editions have been lost. In the ordinary accounts it is stated that the next impression to that of Gaultier was in 1638, which is probably an error for 1640; and the fact is (although it is new in bibliography) that it had been thus entered at Stationers' Hall in 1586 : —

"Edw. Aldee. Alowed unto him the old booke of Reignold the Foxe, to be printed to thuse of the cumpanie."

No edition of that date has come down to us; but such was the favor in which the subject was then held, that the reprint of "the old book" (perhaps Gaultier's impression of 1550) was to be made by Aldee, not for any private stationer, but for "the use of the company," the trade participating in the expected advantages. This is important as regards the history and popularity of the work. Here too we may remark, that in W. Baldwin's singular production, "Beware the Cat," (reviewed in our first Vol. p. 54,) are some incidents which remind us forcibly of others in "Reynard the Fox," and which must have been introduced by some person well acquainted with that work. We do not believe in the existence of any impression of "Reynard the Fox" in 1638,[1] but we have seen one of 1640, and it bore the following imprint: "London, Printed by Richard Oulton for John Wright the younger, and are to be sold at his shop in the Old-Baily, 1640." B. L. It consists of only "the first part" of the apologue, and we have no distinct tidings of any second part until 1681, when it was called "The most pleasant and delightful History of Reynard the Fox. The Second Part." That was "printed by A. M. and R. R. for Edward Brewster at the Sign of the Crane in St. Pauls Church-yard."

In the same year (1681) came out the earliest translation of

[1] Since the text was written we have met with two other black-letter editions of "Reynard the Fox," one in 1620 and the other in 1629. The title-page of the former is, "The most delectable Historie of Reynard the Fox. Newly corrected and purged in phrase and matter. As also augmented and inlarged with sundrie excellent Morals and Expositions upon every several Chapter. Never before this time imprinted. — London, Printed by Edward All-de and are to be solde by Robert Aldred dwelling in Southwarke neere the Market-place. 1620." 4to. B. L. The words "Never before this time imprinted" can, of course, only refer to the "Morals and Expositions." The edition of 1629 omits those words, but in all other particulars the titles conform, and it has the following imprint: "London, Printed by Elizabeth All-de, dwelling neere Christ-Church, 1629." 4to. B. L. Each of these editions is divided into twenty-four chapters, enumerated at the end. It deserves remark, that, when the copy of 1620 boasts that it is purged from all grossness of "phrase and matter," it is a misrepresentation, for the text there remains with all its real or supposed deformities.

the subject into English "heroic verse," as it was called by the author, the epistle to the reader being subscribed John Shurley. "The Shifts of Reynardine, the Son of Reynard the Fox," was published in 1684, "printed by T. J. for Edward Brewster, &c. and Thomas Passenger at the three Bibles on London Bridge."

We now come to the chap-book in our hands, which has no date, but several woodcuts, some the same as in the edition of 1640, and others more elaborate. That on the title-page represents the Lion holding his Court, not at "Stade," as in Caxton, nor at Sanden, as in some of the later reimpressions, but at a place called Menasten. The story opens as follows, which differs in some respects from any copy we have seen in our language: —

"When Flora had drest up the Earth in her Holiday Apparel, to give entertainment unto the ever-welcome Spring, the princely Lion, the King of Beasts, intending to keep open Court at his royal Palace of Menasten, set forth a Proclamation commanding all Beasts whatsoever to repair thither within a certain time prefixed, there and then to attend his royal will and pleasure: on the publication of which all sorts of Beasts, both great and small, came in infinite multitudes to Court, none disobeying, save only Reynard the Fox, who, conscious to himself of so many transgressions which he had committed, durst not appear before the face of Justice, knowing his life thereby to be in apparent hazard and danger."

The above is the commencement of Chap. I., including various complaints against Reynard by Isegrim, Curtis, and Grimbart, after which we arrive at the charge made by Chanticleer respecting the death of Coppen (or Coppel, as she is called in the chap-book, but properly *Capel*), and instead of the prose epitaph of other copies, we have this new one in verse: —

"Coppel lies here, stout Chanticlear's dear daughter:
Mourn thou that readest, for wicked was her slaughter."

It is needless to go over the contents of the different old editions, but the two quarto sheets before us conclude with Chap. VI., "Isgrim's Complaint of the Fox, with the Combat between them, wherein the Fox is Victor, and by the King's command is honoured above all other Beasts." We cannot describe, with decorum, the manner in which Reynard contrives to gain the victory; but as each chapter is concluded by a "moral," we

may quote that which ends the tract in the following significant manner: —

"The Moral] By the continued Complaint of the Wolf is shewed the ill will that one wicked man bears to another; and by the Fox's excuse is shewed how policy hath ever some evasion for any evil it doth, which it will maintain for truth, although with hazard of life &c. In the Combat betwixt the Wolf and the Fox is shewed that policy goes beyond strength for obtaining of victory; and that a Conqueror shall ever be praised let his cause be never so bad."

The incidents are carried no farther; but one of the most remarkable points about this small tract is the "Catalogue of Books sold by J. Blare on London Bridge," at the end of it, which contains some productions of great interest, published at the apparently ridiculously low price of one penny. Among them are, —

"The Garland of Delight, containing thirty excellent Songs, being Chronicles or Histories of Kings, Queens, Princes &c. together with several love Sonnets. Written by Thomas Delone, Gent. 8vo.

"The Crown Garland of Golden Roses gathered out of Englands Royal Garden &c. Divided into two Parts. 8vo.

"Robin Hood's Garland: being a compleat History of his merry Exploits, and valiant Fights which he, Little John, and Will. Seadlock fought on divers Occasions. 8vo."

The following are priced twopence: —

"Doctor Merryman or Nothing but Mirth. Being a Posie of pleasant Poems and Witty Jests. Fitted for the recreation and pastime of youth. Written by S[amuel] R[owlands]. 4to.

"Britains Glory or the History of the Life and Death of K. Arthur and the Adventures of the Knights of the Round Table &c. Pleasant and Delightful; altogether worthy the perusal of the ingenious Reader. 4to.

"The High Dutch German Fortune-teller, wherein all those Questions relating to the several States, Conditions and Occasions of human Life are fully resolved and answered &c. 4to.

"The pleasant and delightful History of Tom of Lincoln, the most valiant and renowned Red-rose Knight, surnamed for his many wonderful Exploits the Glory and Pride of England &c. 4to.

"The pleasant and delightful History of Montelion, the most valiant and renowned Knight of the Oracle, Son of Pericles, King of Assyria, and Constantia, daughter of the Emperor of Persia &c. 4to."

The price of the following was a shilling, bound: —

"The comical and tragical History of Fortunatus: Wherein is contained his Birth, Travels, Adventures, last Will and Testament to his two Sons, to whom he bequeathed his Purse, and his Wishing-cap, as also their lives and deaths. The third Edition with Additions. 4to.

"The famous and pleasant History of Parismus, the valiant and renowned Prince of Bohemia. In three Parts. Containing his triumphant Battles fought against the Persians &c. 4to.

"The most pleasing and delightful History of Reynard the Fox and Reynardine his Son: in two Parts. With the Morals to each Chapter, explaining what appears doubtfull or Allegorical &c. 4to."

Our penny "Reynard the Fox" was nothing but a very contracted abridgment of the above larger work, sold for a shilling. It seems strange to find that the chap-book was then so cheap; but what shall we say of editions of Deloney's "Garland of Delight," of Richard Johnson's "Crown Garland," and of "Robin Hood's Garland," for only the same price? We do not hear of Deloney's "Garland of Good Will," unless it be under the *alias* of "The Garland of Delight." We have in our hands, while writing, an exemplar of "The Garland of Good Will," printed for G. Conyers, about the date when the chap-book of "Reynard the Fox" appeared; and for that, some years ago, we willingly paid two hundred and forty times the publishing price announced in the above Catalogue. Pavier's original device, about a century old, is preserved on the title-page.

Rich, Barnabe. — A right excelent and pleasaunt Dialogue, betwene Mercury and an English Souldier: conteyning his Supplication to Mars: Bewtified with sundry worthy Histories, rare inventions and politike devises. Wrytten by B. Rich. Gen. 1574. — These bookes are to be sold at the corner Shop, at the South west doore of Paules Church. 8vo. B. L.[1]

[1] The following we have not seen in any list of Barnabe Rich's numerous works: — "A Martiall Conference, pleasantly discoursed between two Souldiers only practised in Finsbury Fields, in the modern Wars of the renowned Duke of Shoreditch, and the mighty Prince Arthur. Newly translated out of Essex into English by Barnaby Rich, gent., and servant

This is the earliest, and perhaps the rarest production of a voluminous author, who did not cease to write industriously until near the close of the reign of James I.

The Dedication is to Ambrose, Earl of Warwick, as "General of the Queenes Majesties Ordinance;" and the author, though with great humility, speaks of himself as a soldier of some experience. In his address "to the gentle and friendly Reader" he apologizes for his insufficiency with the pen.

This little book brings us acquainted with two new versifiers to be added to Ritson's list; namely, G. Argal and John Bettes, Gent., who furnish commendatory poems, of little merit we must own. The first ends thus:—

> "Let Langius lye, and Machavel go make his mone;
> Mars and Bellona bids thee reade but Rich alone."

Then follows a dialogue between the author and his book, in five stanzas, which would (if he had written nothing else) have entitled him also to a place in Ritson's *Bibl. Poet.*, from which he has been strangely altogether excluded. It is worth quoting for its novelty:—

"*The Author to his Booke.*

> "Why shouldst thou make such hast abroad to be,
> a meane wherby to purchace me defame?
> Yet mightest thou still abyde and stay with me,
> and I therby remayne devoyd of blame:
> But if I once permit thee scope to trudge
> I know not, I, what every man will judge."

"*The Book to the Author.*

> "What doubts be these that thus doth dul thy braine,
> or what conceiptes doth yet thy mynd pursue?
> I know no cause thou shouldst me thus restraine,
> but geve me scope to such as list to vew:
> Then they, no doubt, will thank thee for thy payne,
> As I suppose thou seekest no greater gayne.

---

to the Queenes most Excellent Ma^tie^. — Printed for Jo. Oxenbridge, dwelling in St. Pauls Church Yard at the sign of the Parrot. 1598." 4to. See Bagford's MSS. (Harl. 5900, p. 38.) We may add, that in a list of Captains who had served in the Low Countries, and now without charge, *i. e.* in 1593, we read the name of Captain Barnaby Riche. He afterwards obtained employment.

"*The Author.* I crave no more, in deed, but the good will
of such as shall thy simple sence behold;
But this, I doubt, my rude and slender skil
may geve them cause to judge me over bold:
So I, in steed of thanks, may purchace blame,
So vayne a toy to set forth in my name.

"*The Booke.* And who so redy ever fault to fynde
as witlesse head that least of all doth know?
For none so bold, they say, as bayerd blynd,
and none more riefe their doultish domes to shewe;
Wher wyse men yet will deeme thy doings right:
What carst thou then for Zoylus cankerd spight?

"*The Author.* Well, yet me booke I geve thee this in charge:
the maners marke of such as thee peruse:
If thou perceivest their tonges do run at large
in fynding fault the Author to accuse,
Tell thou them, then, I ment not to offend:
What they mislike desire them they wold mend."

The discussion between Mercury and the English Soldier is preceded by a sort of induction, in which the writer feigns himself to have fallen asleep, and to have had a strange dream or vision. The burden of Rich's song is that "Soldiers in England are had in small account," and he maintains their worthiness and excellence. He also treats somewhat of naval affairs and preparations, and gives it as his decided opinion "that one thousand good Archers would wronge two thousand shot, yea, and would drive them out of the feeld; and there be a great many of my opinion beside my selfe." Nevertheless, he admits that the art of shooting with fire-arms had much improved, especially owing to the substitution of the "caliver or musquet" for the "halfehaake or a hagbus." Sign. H 3. His defence of archery (like Ascham's, thirty years earlier) is, however, earnest and singular.

He gives, not very appositely, a description of the Court of Venus, and translates some inscriptions upon the hangings of her palace, which showed the various triumphs of the goddess. In a beautiful hall he saw "lusty gentlemen and gallant dames" using "many amorous exercises: some were reciting of tales, and tellyng lovinge historyes: some were singyng to the lute and virginalles many amorous ballades: some were in the Pavyans and

galliardes; and happye was he that before his ladye could do the lustiest tricke." Here he listens to the story of the Lady of Chabry, which he tells us he derived from Bandello, but which had been previously told by Geoffrey Fenton in his "Tragical Discourses." See Vol. II. p. 15.

It is in this part of his book that Rich makes mention of Romeo and Juliet; for he says that he saw in the arras "the pitifull history of Romeus and Juletta, Gismondo and Guistardo, Piramus and Thisbe, Livio and Camilla, and of many other loving wightes." Livio and Camilla is another of the stories which had been related by Fenton about seven years before.

It is evident that the latter part of the book was intended to relieve the dry discussions of the earlier part; but the only romantic narrative, told in detail, is that of the Lady of Chabry.

Riche, Barnaby. — The straunge and wonderfull adventures of Don Simonides, a gentilman Spaniarde: Conteinyng verie pleasaunte discourse: Gathered for the recreation aswell of our noble yong gentilmen, as our honourable courtly Ladies: by Barnabe Riche, gẽtilman &c. — Imprinted at London by Robert Walley &c. 1581. B. L. 4to. 71 *leaves.*

This seems to have been Barnaby Rich's third or fourth extant work, his "Dialogue between Mercury and an English Souldier," 1574, and his "Allarme to England," 1578, if not his "Farewell to Military Profession," 1581, having preceded it. He tells Sir Christopher Hatton, in the dedication, that he had "betaken himself to his pen, since he had no employment for his pike." In this instance he had so little confidence in his own literary skill, that he employed the celebrated Thomas Lodge to correct his style. In some verses, which follow "the Preface," Lodge says: —

> "Good Riche, a wiseman hardly can denye
> But that your booke by me ill mended is;"

and then Lodge adds for himself, —

"Whose long distresse hath laied his Muse to rest,
Or duld his sprightes, or senses at the lest."

At this date Lodge had just published his answer to Stephen Gosson's attack upon theatrical performances in the "School of Abuse." Lodge was then probably a player. Some stanzas, headed "the Printer to the courteous Reader," subscribed R. W., which were most likely written for Walley, also precede the body of the work. It is a prose romance, or novel, with a good deal of poetry interspersed, and some of it was possibly contributed by Lodge. In general, however, the pieces are inferior to his productions. Most of them are in the seven-line ballad measure, but here and there variety is attempted, and not without reasonable success.

There is no doubt that Rich was a popular pamphleteer, and, although Thomas Nash speaks of him disparagingly in 1596, when he printed his attack upon Gabriel Harvey, called "Have with you to Saffron-Walden," the mere mention of him there shows that he was much in the hands of readers of a certain class. In "the Epistle Dedicatorie," Nash asserts that Lichfield, the Cambridge Barber, is well read "in nothing but in Barnabe Riche's workes."

Warton (Hist. Eng. Poetry, IV. 313, edit. 8vo) states that "he thought he had seen the original of Simonides in Italian," which is not impossible, although Rich does not profess that it was a translation, and some parts of it must have been original.

Rich, Barnaby. — The Second Tome of the Travailes and adventures of Don Simonides, enterlaced with varietie of Historie, wherein the curteous and not curious Reader maie finde matters so leveled as maie suffice to please all humours. &c. Written by Barnabe Rich, Gentleman &c. — Imprinted at London for Robert Walley, &c. 1584. B. L. 4to. 75 *leaves*.

This, like the first volume of the same romance, is dedicated to Sir Christopher Hatton; and to the epistle succeeds an address

"to the gentlemen Readers," which conveys no information. There are no commendatory verses; and perhaps Rich, relying upon the success of the commencement of the story, did not again ask the aid of Lodge. In the division of the work headed "How Simonides commyng to London was friendly entertained by Philautus," some interesting particulars of the state of society in the metropolis might be expected, but none such are given, the author, excepting in a panegyric upon Queen Elizabeth, dealing entirely in general description.

The verses in this portion of the work are much fewer, which may also lead to the conclusion that Lodge had nothing to do with it; but there is a remarkable peculiarity about one of the poetical insertions, namely, that it is in blank-verse, and it is to be taken as an early specimen of this kind of writing, which, as far as we now know, in 1584 had not been employed upon the stage. Blank-verse was first used as the vehicle for dramatic dialogue about 1586 or 1587, the date when Shakspeare is supposed to have come to London and joined a company of players, although he was not the poet who originally introduced it at our theatres. A short extract from Rich's performance of this kind will serve to show that his lines are only distinguished from couplets by the absence of rhyme: —

"Forsaking flood, to whiche with bootelesse hope
I whilome did my bodie recommend,
I come to Athens for to claime my due,
Who here deservde a royall tombe to have.
Ne bootes it not myne ashes to revive,
Since in these livelesse lines myne image is:
Erst in this state, by dome of power divine,
Licurgus poynted was by deepe conceipt
To fashion raines unto your wandering willes,
Whose tongue, inspir'd with secrete rules of right,
Made Athens Greece, and Grecia Athens towne."

There are about one hundred and seventy lines in this poem, but none of them have that variety of pause and inflection which Marlow earliest employed upon the stage in his "Tamberlaine the Great," and which Shakspeare subsequently so much improved.

Riche, Barnabe. — Riche his Farewell to Militarie profession: conteining verie pleasaunt discourses fit for a peaceable tyme. Gathered together for the onely delight of the courteous Gentlewomen bothe of England and Irelande, for whose onely pleasure thei were collected together, and unto whom thei are directed and dedicated by Barnabe Riche, Gentleman. *Malui me divitem esse quā vocari.* — Imprinted at London by Robert Walley. 1581. 4to.

Considering how much verse was written by Barnabe Riche, and interspersed in his many prose compositions, (he never published any separate work in verse,) it is surprising that he never found his way into Ritson's *Bibl. Poetica.* We are not about here to remedy that deficiency, but to call attention briefly to a volume which, in modern times, has attracted a good deal of notice, because it contains the stories upon which several old plays were founded, and which, above all, includes a novel to which, there is little doubt, that Shakspeare resorted in the composition of his "Twelfth Night." It comes second in the book, and bears the title of "Apolonius and Silla."

It may admit of doubt whether between 1581, when this story was first printed in English, and 1601, when there is reason to suppose that Shakspeare wrote his comedy, some play had not been produced upon the subject of which our great dramatist may have availed himself. Nay, it is not at all impossible that the subject had been dramatized even before 1581, and that Riche used it, and inserted the main incidents.

It must have been popular, and may, in some respects, be considered a second "Palace of Pleasure," consisting, for the most part, of histories derived from foreign originals, although some of them may have been upon the stage before 1581; in the same way that some of the novels in "The Palace of Pleasure" had been dramatized before they appeared in that favorite receptacle of fiction. "Romeo and Juliet" is an instance directly in point, for it had certainly been brought upon the stage, even before the publication of Arthur Brookes' rhyming version of the story in 1562. (Shakspeare, 1858, Vol. V. p. 93.)

Other plays, of much repute, unquestionably treat of the same events as are narrated by Riche in the work under consideration. One of these is the Scottish comedy of Philotus, which we here find under the title of "Philotus and Emelia." The same remark will apply to the English anonymous comedy called "The Weakist goeth to the Wall," first printed in 1600. There are, as Riche tells "the Readers in general," eight "histories" in the volume, of which he admits that he borrowed three from the Italian, while the other five, as he professes, were "forged only for delight." How far these were, in fact, derived from foreign sources, cannot now be conclusively asserted. The titles of them are: 1. "Sappho Duke of Mantona." 2. "Apolonius and Silla." 3. "Nicander and Lucilla." 4. "Fineo and Fiamma." 5. "Two Brethren and their Wives." 6. "Gonzales and his virtuous Wife Agatha." 7. "Arimanthus born a Leper;" and, 8. "Philotus and Emelia." To these may be added a ninth story, which Riche does not enumerate, and which he obviously inserts that his book may end merrily, a variation of Machiavelli's famous story of "Belphegor." Riche, however, transfers the scene to England, with some other variations, all without improvement.

As his verses have hitherto been entirely neglected, we may insert a specimen from the tale of "Sappho Duke of Mantona," where a young lover thus sings to his lute:—

"No shame, I trust, to cease from former ill,
Nor to revert the leudnesse of the mynde,
Whiche hath bin trainde, and so misled by will,
To breake the boundes whiche reason had assygnde:
I now forsake the former tyme I spent,
And sorry am for that I was miswent.

"But blynde forecast was he that made me swerve,
Affection fond was lurer of my lust:
My fancie fixt, desire did make me serve;
Vaine hope was he that trained all my trust.
Good liking then so daseled my sight,
And dimnde myne eyes, that reason gave no light.

"O sugred sweete, that trainde me to this trap!
I sawe the baite where hooke laie hidden fast:
I well perceivde the drift of my mishap;
I knew the bit woulde breede my bane at last.

But what of this? for sweete I swallowed all,
Whose taste I finde more bitter now then gall.

"But loe, the fruites that grewe by fonde desire!
I seeke to shunne that pleased best my mynde:
I sterve for colde, yet faine would quenche the fire,
And glad to loose that fainest I would finde.
In one selfe thyng I finde both baall and blisse:
But this is strange, I like no life but this."

We certainly never before saw the common word "bale" so uncommonly spelt as in the last line but one. The book has various misprints, some of them sufficiently obvious, as the following: "true it was that he wanted no secrete compassions to make folke dye with poison." Here "compassions" ought to be *confections*. Another instance is where "stormes" is misprinted for *formes*, when it is said that Fineo "under diverse and sundrie stormes and shapes" had death before his eyes. We have seen that in "Simonides," 1581, Lodge had assisted Riche in point of style, and for aught we know he may have contributed, or at least corrected, the verses in the work in our hands, dated in the same year. "Simonides" was entered at Stationers' Hall on 23d October, 1581; probably posterior to the appearance of Riche's "Farewell to Military Profession," for which we find no license in the Registers. We believe that only one perfect exemplar of the latter is in existence: it was reprinted in 1606; and of that reimpression we never saw more than two copies. Baptist Starre and W. J., both omitted by Ritson, gave commendatory poems.

Rich, Barnabe. — The Adventures of Brusanus, Prince of Hungaria, Pleasant for all to read, and profitable for some to follow. Written by Barnaby Rich seaven or eight yeares sithence, and now published by the great intreaty of divers of his freendes. — Imprinted at London for Thomas Adames. 1592. 4to. B. L.

This is the first time that we recollect to have seen it placed on the title-page of a book, that it was published at the earnest

solicitation of friends. The doubtful statement is, of course, often met with in dedications, and deprecatory addresses to readers.

Only one perfect and one imperfect copy of this romance remains to us. We have used both, and are sorry that, on the whole, it is not better worth reading; but, amid considerable tediousness, there certainly are parts that show it to have been written by one who was not merely an imitator of other writers in this department of letters. It is entirely prose.

The dedication is subscribed by Rich, and it proves that he was in some way related to Sir Edward Aston, for he calls that knight's daughter, Miss Jayes Aston, "his loving cousin," and terms her "a woorshipfull and vertuous young gentlewoman"; there is also a passage in the body of the work which applies personally to the author, whom he styles Martianus, and where he says of himself, "It is now thirty yeares sith I became a souldier, from which time I have served the King in all occasions against his enemies in the fielde: the rest of the time I have continued in his garrisons: in this meane space I have spent what my friends left me, which was some thing; I have lost part of my bloud, which was more; and I have consumed my prime of youth and florishing yeares, which was most." If this were written, as Rich states on his title-page, seven or eight years before 1592, it would carry us back to 1585, and if he were in the army thirty years anterior to that date, he began life as a soldier before Elizabeth came to the throne. His earliest known published work bears date sixteen years after that event.

In Percy's Reliques, if we recollect rightly, is a ballad where, speaking of an aged man, it is said, —

> "And on his hoary temples grew
> The blossoms of the grave;"

and in the work before us, Myletto, the father of Brusanus, tells his son, "My white heaires are blossomes for the grave." He gives the ensuing character of a person he names Gloriosus, a courtier of Epyrus, which not only in the general description reminds us of Shakspeare's Armado, but applies to him the very word which Boyet ("Love's Labours Lost," Act IV. sc. 1) gave to Armado: —

"The loftines of his lookes was much to be marveld at, but the manner of his attire was more to be laughed at. On his head he woare a hatte without a band like a Mallcontent, his haire hanging downe to both his shoulders, as they used to figure a hagge of hell; his beard cut *peecke a devaunt*, turnde uppe a little, like a Vice of a playe; his countenance strained as farre as it would stretch, like a great *Monarcho:* his coller turnde down round about his necke, that his throat might be seene, as one that were going to hanging should make way for the halter: his dublet bolstered with bumbast, as if he had beene diseased with the dropsie: upon this he wore a loose mandilyon, like a counterfeit souldiour; in his hande a fanne of fethers, like a demye harlot."

The whole character of this man has a mixture of Armado and Pistoll in it; and the allusion to the turned-up beard of the Vice of a play is highly curious in relation to our early dramatic performances; elsewhere Rich speaks of the performance of "comedies and histories" as matters of common occurrence, as they of course were in 1592, when "Brusanus" was published, but hardly so in 1585, when it is said to have been written.

Rich was not without humor, as will appear from the recipe to cure love, which is given in the course of the narrative with a remarkable, but most inappropriate, reference by an Italian to Dunmow and its renowned flitch: —

"Take two ounces of the sound of a bell when it is roong for a mans soule that died for love; as much of the neighing of a horse that hath brought his maister from Dunmo with the Flitche of Bacon: then, take the parings of any mans nailes that is ful foure and twentie yeares olde and never flattered woman: grinde all these to fine pouder in a windemill in the bottome of a fish-poole: then, take halfe a pinte of the water that is wiped from a mans eies at the buriall of his wife: put a handfull of Lovers protestations made to his Lady without dissimulation: boyle all these together on a few coales, then strain it through the lining of any mans gowne that hath beene married full out a yeare, and never quarrelled with his wife; put to but one dram of good conscience drawne from him that married his wife more for love for her vertue then for the lucre of her dowrie. Use this plaister wise, laide warme to your left heele at night when you go to bed, and my life for yours, it shall both bring you into quiet sleepe, and rid you of this incumbraunce that doth so trouble your head with love."

The work is divided into three books, the first containing 22, the second 13, and the third 20 chapters, and the last page is numbered 172 ending thus: "All parties thus pleased and every one

remaining in most happy contentment, I hold it best even to leave them, for in fitter time it is not possible to end. Finis. Barnaby Rich." To which he added his accustomed motto, *Malui me divitem esse quam vocari.*

Rich, Barnabe. — Greenes Newes both from Heaven and Hell. Prohibited the first for writing of Bookes, and banished out of the last for displaying of Conny-catchers. Commended to the Presse by B. R — At London, Printed, *Anno Domini.* 1593. 4to. B. L. 31 *leaves.*

This is a very rare tract of which, although it is mentioned in several places, we nowhere find any account. Besides the initials on the title-page, there are good reasons for believing that it was by Barnabe Rich. It purports to have been printed in London, and such was very likely the fact, but it deserves remark, that no name of printer or publisher is found either at the beginning or end. It is dedicated by his "assured freend B. R." "to the renowned Gregory Coolle, chiefe Burgermaister of the Castle of Clonarde, Marquesse of merry conceits, and grand Cavalier amongst boune companions, and all good fellowship, at his chaste Chambers at Dublyne in Irelande, B. R. sendeth greeting," which is an imitation of Nash's humorous style of dedication. Rich was long in Ireland, and a portion of the tract before us relates to that country, where we take it, it was written.

It avowedly grew out of the death of Robert Greene, whose peculiar mode of writing is in part adopted; and, besides alluding to the "Supplication of Pierce Penniless" by Thomas Nash, it mentions various productions by Greene, the whole tract being composed as if it had been the work of Greene's Ghost returning to earth after he had seen Heaven and Hell. This singular fancy is thus opened by Rich in his dedication: —

"It was my fortune (Sir) not long since to travaile between Pancredge Church and Pye-corner, beeing somewhat late in the evening, about an houre after the setting of the Sunne; and casting up mine eyes towardes

the skyes, to behold the twinckling starres that had then but newly discovered themselves, I might see how the Man in the Moon was beating of his dogge. Thys fearefull aspect did wonderfullie daunt me, with doubt of some angry accident that might shortly betide me; and I had not paced many steppes, but directly in the path before me, there appeared a most grislie ghost wrapt up in a sheete, his face onely discovered, with a penne under his eare, and holding a scrowle of written paper in his hande. I crossed the way of purpose to shunne him, but crosse as I could, he was ever-more before mee, that passe I might not, unlesse I should runne over him. I remembred my selfe how old Fathers were wont to say, that spirits in such cases had no powre to speake to any man untill they were spoken unto; and therefore, taking unto me a constrained courage, I asked him what he was, and what was his meaning to trouble me in my passage? who aunswered thus: I am (said he) a Spirite; yet feare thou nothing, for my comming is not to doe thee any manner of harme, but to request a matter at thy handes which thou must not denay me; for thou must understand I am the spirite of Robert Greene, not unknowne unto thee (I am sure) by my name, when my wrytings, lately priviledged on every post, hath given notice of my name unto infinite numbers of people, that never knewe me by the view of my person."

Greene's Ghost "popped the papers" into the writer's hand, and vanished he could hardly tell how. On examining them, B. R. found that they were intended by Greene for publication, and made up his mind to address them to Gregory Coolle of Dublin. The dedication occupies four pages, and then begins the body of the book under the heading "Greenes newes both from Heaven and Hell," as follows: —

"Be not dismaied (my good freends) that a deade man shoulde acquaint you with newes; for it is I, I *per se* I, Robert Greene, *in Artibus Magister*, he that was wont to solicite your mindes with many pleasant conceits, and to fit your fancies, at the least every quarter of the yere, with strange and quaint devises, best beseeming the season, and most answerable to your pleasures."

Here we ought perhaps to read *solace* for "solicite"; but, on the whole, the tract is quite as well printed as was usual at that period, and "solicite" may have been the writer's word. It is not easy to make a guess of this kind, but if it went through the press in London, the types seem most like those of Edward Allde. We very early meet with a mention of Greene's disputation between Velvet Breeches and Cloth Breeches, and throughout much is borrowed or imitated from that popular production: they are in-

troduced as interlocutors, and as companions of Greene's Ghost, and before the end we get rather tired of them and of their colloquy. Other pieces by Greene are only slightly noticed, such as his "Farewell to Folly," his "Groatsworth of Wit," his "Never too Late," &c. His tracts against Conycatchers are thus mentioned by St. Peter, when Greene has made his way to Heaven's Gate in hopes of being allowed to enter: —

"Our turnes being now come to say for our selves, I was the first of the three that was called for. S. Peter demaunded of me, what might be my name, and what trade I had used? I tolde him my name was Robert Greene, by profession a Scholler, and commenced Master of Artes. — O! (quoth S. Peter) I haue heard of you; you haue beene a busie fellowe with your penne: it was you that writ the Bookes of Conycatching."

This may serve to show that the tracts exposing cheats and rogues (called a little farther on "Crosbyters, Lyfters, Nyppers and Foysters") were not fraudulently imputed to Greene in order that his popularity as an author might secure them a sale, but that most of them really came from his pen.

The question of the relative antiquity of Cloth Breeches and Velvet Breeches is afterwards revived; and Rich introduces a story of the manner in which a mercer of the name of White had been cozened, which contains the following allusion to the then mode of posting bills in St. Paul's and obtaining answers to them. "Theyr lodgings being provided, Maister White, walking into Poules and seeing many bills sette upon the West doore by such as wanted Maisters, perusing the bylles, and finding one that he thought might be fitte for his purpose (and in truth was as cosoning a knave as hee himselfe) gave notice under the bill, that he should repaire into Graties streete, and at such a signe inquire for Maister White."

Afterwards we have a long, and not very delicate story of the marriage of "ruffling Richard" and "mannerly Margery," (the last is the title of a song in Ritson's Collection,) with matrimonial anecdotes that not very amusingly occupy many pages. The subsequent passage, representing what a young woman was carrying to Hell for the approbation of Proserpina, illustrates somewhat curiously the female dresses of the time. "Syr, sayde shee, I have heere Perewigs of the new curle, Roules, and other attyres for the

heade of the new fashion, Ruffes in the newe sette, newe Cuttes, newe Stitches, newe Gardes, newe imbroyders, newe devised French Verdingales, newe French bodyes, newe bumbasting, newe bolstering, newe underlayings, and twentie newe devises more than I have nowe spoken of, which I am carryng to hell amongest the Ladyes and Gentlewomen that are there, who, when they liued in the worlde, woulde let slippe no fashion; and I am sure, nowe they bee there, would bee right glad of the fashions nowe in use, both to see them, and to have them."

The following affords a useful note in favor of Malone's mode of printing "wittol-cuckold" in "The Merry Wives of Windsor," Act II. sc. 2. — "But alas for pitty! what shall become of a number of kind harted Wittoles, that will not onely be contented to hoode-winke themselves from theyr Wives adulteries, but also to become Bawdes and Brokers; yea, and sometimes will not sticke to keepe the doores, whilst their Wives shall bee within playing the harlots wyth theyr customers."

Towards the close a good deal is said upon the popular topic of Roman Catholic Priests and Seminaries; and here it is that B. R., *i. e.* Rich, adverts to the condition of Ireland in this respect: —

"Nowe lastly for Ireland: if that Countrey might still bee continued in that state as it now standeth, there were many hopes to be expected, not necessary in this place to bee openly revealed: for although the naturall people of that Countrey (yea, even in the most barbarous places) be of themselves very zealously inclyned, and without all peradventure, would easily be drawn to the true knowledge and worship of God, if they had such a Minister amongst them as might instruct them as well in wholesome doctrine, as in good example of life, but the Pope hath so well provided for the place, that the whole Country doth swarme with Jesuits, Seminaries and massing Priests, yea, and Fryers, that have recourse into Dublyne it selfe, and these doo keepe such a continuall and daylie buzing in the poore peoples eares, that they are not onely ledde from all duety and obedience to theyr Prince, but also drawne from God to superstitious Idolatrie, and so brought headlong by heapes into hell."

The subsequent is a mention of Tarlton, the famous actor, about five years after his death, and it is one of not a few allusions of the kind. "The Legat had no sooner made an end of these latter words, but in comes Dick Tarlton, apparelled like a Clowne, and singing this peece of an olde song, —

"If this be trewe, as true it is,
Ladie, Ladie,
God send her life may mend the misse,
Most deere Ladie."

This "old song" was probably Elderton's ballad, "The Panges of Love, and Lovers Fittes," printed by Richard Lant in 1559, as a broadside, which contains these lines: —

"If this be true, as trewe it was,
Lady, Lady,
Why should not I serve you, alas,
My deare Lady?"

Near the close of the tract a conflict takes place between Velvet Breeches and Commens, a Sergeant of London, who wished to arrest him in Hell, in which row the devils take part "with flesh-hookes, with Coale rakes, wyth Fyre-forckes": the Cony-catchers also join in it, and Greene's Ghost is driven out of Lucifer's dominions, and compelled to wander on earth. There he says that he will sometimes be "a spirite of the buttery," sometimes Robin Goodfellow, and sometimes in other shapes "will walke through all trades and sciences, and all occupations." In the last paragraph of the book, Rich especially blames and threatens the non-resident clergy.

On the whole, the tract is disappointing, since there are few allusions in it to any writer of the time but to Greene: it promises considerably more than it performs, and the whole is prose. The design is better than its execution.

Rich, Barnaby. — The Fruites of long Experience. A pleasing view for Peace. A Looking-Glasse for Warre. Or Call it what you list. Discoursed betweene two Captaines. By Barnabie Rich, Gentleman. *Malui me divitem esse quam vocari.* — Imprinted at London by Thomas Creede for Jeffrey Chorlton &c. 1604. 4to. B. L.

This forms the continuation of the same author's "Souldiers Wish," 1604, which is a dull professional Dialogue between

Captains Pill and Skill: the second part is even less readable than the first. We only notice it for the subsequent passage, which refers, in a rather singular manner, to the fame some commanders had obtained through the medium of historical plays: —

"But I cannot altogether blame the carelessnesse of the world in that it is become so sparing of good indevours, when there is neither reward for welldoing, nor recompence for good desert; nor so much as a memorandum for the most honourable enterprises, how worthily so ever performed; unless, perhaps, a little commendation in a Ballad, or, if a man be favoured by a Play maker, he may sometimes be canonized on the Stage."

Towards the conclusion, Rich derives two illustrations from the Jests of Scoggin: they were doubtless printed at a very early date, but we now know of no edition of them prior to 1613. The older copies (none of which were entered at Stationers' Hall at any date between 1560 and 1587) must have been destroyed by wear and tear.

Rich, Barnaby. — Faultes Faults, and nothing else but Faultes. — At London Printed by Jeffrey Chorleton &c. 1606. 4to. 66 *leaves*.

It is dedicated by the author to Prince Henry, subscribing it, "Your Graces most humble and dutifull souldier, Barnaby Rich." At this date he had been a writer for more than thirty years. The production itself is of little value, consisting merely of prose satirical reflections, of a very general kind, upon the vices and peculiarities of the age. On sign. B. 4, Rich mentions Ben Jonson's "Every Man in his Humour," and on sign. L 4 he finds great fault with those writers who gave deceitful and enticing titles to their foolish pamphlets; but he truly adds, "I never met with so vaine a booke but that I could gather something out of it for mine owne instruction, if it were but to blesse my selfe from his humour that writ it." Attractive titles were then often the composition of publishers.

Rich, Barnaby. — Roome for a Gentleman, or the second part of Faultes, collected and gathered for the true Meridian of Dublin in Ireland, and may serve fitly else where about London &c. By Barnabe Rych, Souldier &c. — London Printed by J. W. for Jeffrey Chorlton &c. 1609. 4to. 33 *leaves*.

This tract was probably written in Ireland, though published in London, and it is dedicated to "Sir Thomas Ridgeway, Knight, Treasurer and Vice-Treasurer at Warres in his Majesties Realme of Ireland." The author further states that it was "collected and gathered for the true Meridian of Dublin," but there is little in it that relates peculiarly to that capital. The following refers to Sir John Davys, where the author is speaking of the multiplicity of laws, and the accumulation of fees: —"But, as I have heard, there hath beene some reformation of these things in England, and I hope there will be the like in Ireland, where this extorting by Clarks is in such use and custome, that some of the discreet Judges themselves have found faulte at it; and I my selfe have heard no worse man then the Kinges Atturney Generall of that realm, that did both mislike, and promise to be a meane to redresse it, as likely a man to performe his promise as that realme doth afford."

The subsequent passage was calculated to give offence, but Rich was of an independent spirit, and scorned, as he says, "to duck, crouch, deject, and prostrate himself at men's feet," and therefore delivered himself plainly: — "I am sorry now at last to speake of those that are a stayne to that honourable order of Knighthood, that knowing themselves to be of no desert, nor anie waies able to merite, will buy the dignity and purchase their Knighthood with money — a silly humour that loveth admiration and procureth laughter." About this period, as is well known, King James was raising a revenue by the sale of knighthoods, &c.

Rich, Barnabe. — The Excellency of good women. The honour and estimation that belongeth unto them. The

infallible markes whereby to know them. By Barnabe Rych, souldier, Servant to the King's most excellent Majestie. *Malui me divitem esse, quam vocari.* — London Printed by Thomas Dawson, dwelling neere the three Cranes in the Vinetree, and are there to be solde. 1613. 4to. 20 *leaves.*

We never heard of more than two copies of this very curious production:[1] it is so rare that even the title-page has not found its way into any bibliographical catalogue: it has been merely called "The Excellency of good Women," with the date, — all the rest, including the imprint, being omitted.

The dedication is to the Princess Elizabeth, daughter of James I.; and Rich there apologizes for his "untutored pen": it might be "untutored," but it was far from unpractised. After an address "To the numberles number of honorable Ladies," &c., which contains nothing but a general tribute, the author enters upon his subject, observing in the outset that he will not ask the "aid of Apollo, Pallas or the Muses," but will "beseech the help of the living God." He commences and proceeds in this spirit;

[1] It has been usual to attribute to Barnabe Rich an early translation of the two first Books of Herodotus, which came out under the following title: — "The Famous Hystory of Herodotus. Conteyning the Discourse of dyvers Countreys, the succession of theyr Kyngs: the actes and exploytes atchieved by them: the Lawes and customes of every Nation; with the true Description and Antiquitie of the same. Devided into nine Bookes, and intituled with the names of the nine Muses. — At London, printed by Thomas Marshe, 1584." 4to. With his usual title-page ornaments.

It was entered at Stationers' Hall on 13th June, 1581, but not published till three years afterwards. We are convinced that it was not translated by Barnabe Rich, but by some person who had the same initials, or who borrowed those of Rich on account of his popularity. Rich nowhere speaks of it as his work, and he was not sufficient scholar (as his other productions show) for such an undertaking. The translation is of only two Books of Herodotus, Clio and Euterpe, although "nine Books" are mentioned on the title-page; and it is dedicated to "Mayster Robert Dormer, son to Sir William Dormer," by B. R. The same initials are at the end of an address "to the Gentlemen Readers," but there is no other mark of authorship.

and after informing us that women were created last, and "therefore the perfectest handy worke of the Creator," he gives the following as the cause of that event. "The cause why they were created was to be a comfortable assistant to man, that man by marriage of a good woman might passe through the laborsome toyles and turmoyles of this life with the more ease;" which is not saying much for the female sex in regard to their own especial claims. Besides, as he advances, although Rich does full justice to "good women," he never spares, or even excuses the bad, saying nothing of the mode in which they were frequently seduced to vice by men. He quotes, and admits the truth of Solomon's proverb, (ch. 31,) that a good woman is "like the merchant's ships," but he goes on to say that not a few turn pirates: like a pirate she procures all "by cosening, by cheating, by gaming and by shiftinge; not by painfullnes but by idlenes, not by godlines but by devellishnes: so she spendes it againe as shamfully in dyssolution, in prodigalitie, in pride, in vanitie; just like the Pirate, who when she hath scoured the coast, and committed a number of spoiles with as many passengers as she meetes, she consumes it againe in the next harbour in ryot, in drunkennes, in voluptuousnes, and in al manner of extraordinary beastlines."

So that, in spite of his title-page, it cannot be said that the female sex is much elevated in our estimation by the author's applauses. Besides pirates, he terms the lighter sort "Ladies of the Lake," and thus curiously illustrates the early use of coaches for the purpose of conveying dainty dames: — "And there is no remedy but my Lady must be coacht: she can not go to church to serve God without a coach: shee that, herselfe and her mother before her, have travailed many a myle a foote, can not now crosse the breadth of a streete, but shee must have a coach."

He freely quotes scripture in women's favor, but he generally counterbalances it by more than broad hints of their weaknesses and failings. He concludes the whole in verse; which, as our readers will see, is of a peculiar construction, the first six lines being blank-verse, and the last six rhyme. We quote them, not for any great merit they possess, but because we cannot call to mind any similar specimen by other authors. Rich heads it —

"Epilogus.

"These harmelesse lynes that never did conspire
In any sort to slaunder or detect,
I hope shall not be tortured on the racke,
Nor wrested to a misconceived sense.
I strike at Sinne, yet sing bright Vertues prayse.
If gauld backe jade, with selfe misdeeming eye,
Will search so neare to rubbe his festred sore
The faultes not mine, his errour is the more.
What songe so sweete if Saintes themselves woulde sing,
But Currs would barke, and Snakes are apt to sting.
The summe is this: I little force the spight
That scrues awry what I have forged right."

We have already shown (*ante*, p. 301) that Rich was one of our earliest experimenters in blank-verse, not intended for the stage; and while upon this point we may cite two peculiar stanzas prefixed to his "Faults, Faults and nothing but Faults," 4to, 1606, where he makes only the closing couplet rhyme, leaving the introductory quatrain to depend upon its mere harmony of numbers: —

"A figge for all that Envie can invent;
On fearefull steps true honour never treades:
I come not to implore Lucinas helpe
To bring myselfe a bed with fantasies;
Nor steale I jests in cloudes to make you game,
Nor do I seeke by gawdes to purchase fame.

"I wade into the world as one unknowne,
Yong in disguise, and yet in yeares more ripe:
I can discerne an Ape, though clad in silke,
And temper wit sometimes to serve a turne.
To what impresion I have wrought it now
The wise may judge; for fooles feare not how."

In this last line both sense and measure detect a misprint: for "feare not how" we must read "*I care* not how"; and when we recollect that in manuscript of the time the pronoun *I* was constantly carried below the line, it is easy to understand how *I care* became misprinted "feare." This mode of detecting errors of the press in old books has never been sufficiently attended to; and editors of Shakspeare have often preserved blunders, because they did not consider, or perhaps did not know, how words would look in writing of that period.

Rich, Barnabe. — My Ladies Looking Glasse. Wherein may be discerned a wise man from a foole, a good woman from a bad, and the true resemblance of vice masked under the vizard of vertue. By Barnabe Rich Gentleman, servant to the Kings most excellent Majestie. *Malui me divitem esse quam vocari.* — London, Printed for Thomas Adams. 1616. 4to. 40 *leaves.*

This is a rambling production, directed against some of the prevailing vices, with more coarseness than severity in its style; and, considering that it is dedicated to a lady, "the wife of Sir Oliver St. Jones, Knight, Lord Deputy of Ireland," we might wonder at the nature of some of the expressions and details, did we not know the very different habits of society then prevailing. After the dedication is an address "to all Readers, either curteous or captious, I care not," and that is followed by two six-line stanzas "to the wide World." All the rest is prose, and in one place (sign. A 2) Rich acknowledges that he had given offence in some former work (probably his "Honesty of this Age," which he afterwards names) by the boldness of his attacks, especially upon popery. Nevertheless, he proceeds with equal freedom, and perhaps spares the Roman Catholic priesthood less than any other class. On sign. H 2 he mentions the rare dramatic dialogue called "Robin Conscience," as having been shown to him in St. Paul's Churchyard, when he went "amongst the Stationers and those that sold books." A fragment of it only is now in existence. Martin Parker, in 1635, printed a tract with a similar title, but in a different form.

In "My Lady's Looking Glass" Rich repeats many things that he had previously said in his "Faults, Faults, and nothing else but Faults," 1606. (See *ante*, p. 312.)

Richard the Third. — Licia, or Poemes of Love, in Honour of the admirable and singular vertues of his Lady, to the imitation of the best Latin Poets and others. Whereunto is added, the Rising to the Crowne of Richard the third.

Auxit musarum numerum Sappho addita musis,
Fœlix si sævus sic voluisset Amor.

4to. 48 *leaves.*

The above is the whole of the title-page, without date, name of author, printer, or stationer. Hence it has been supposed that it was a private speculation by the anonymous writer, who dates the preliminary matter "From my chamber, Sept. 4, 1593." We conclude that he put it into circulation about that date. At the back of the title-page are two copies of Latin lines, *Ad Amorem* and *Ad Lectorem.*

A review of the work may be found in *Restituta*, IV. 15; and on this account we should, probably, not have noticed it, if it did not materially assist us in deciding as to the precise period when one of Shakspeare's most popular dramas was originally acted. This is an interesting point which did not at all strike the writer of the review, who dwells mainly upon the artificial nature of the author's love-passion; but some of his thoughts are original, and gracefully expressed, and we take his first sonnet as a favorable sample: —

"Sadde, all alone, not long I musing satte,
But that my thoughtes compell'd me to aspire:
A Laurell garland in my hande I gatte,
So to the Muses I approch'd the nyer.
My sute was this, a Poet to become,
To drinke with them, and from the heavens be fedde:
Phœbus denyed, and sware there was no roome
Such to be Poets as fonde fancie ledde.
With that I mournd, and sat me downe to weepe:
Venus she smil'd, and smyling to me saide
Come drinke with me, and sitt thee still and sleepe.
The voyce I heard, and Venus I obayde.
That poyson (sweete) hath done me all this wrong,
For nowe of love must needes be all my song."

The fact is, that the author of "Licia" was an imitator of Daniel and Lodge; but our purpose is not to illustrate that portion of his claim to notice, but to advert to the other feature to which we have referred, which is more important, and has been passed over without remark. It is for this reason that we have

placed the name of "Richard the Third" at the head of our present article; because we think it can be shown, by a part of the contents of the volume, that at the time it was written and printed, in the year 1593, Shakspeare's "Richard the Third" could not have been upon the stage.

At the end of the small volume is a separate poem headed "The Rising to the Crowne of Richard the third, written by him selfe," *i. e.* written, as it were, in his own person. We will first make our quotation, and then show the inference we draw from it. It begins by referring to the Stage, and to the preparations at that date usually made for the performance of a play.

"The Stage is set, for stately matter fitte:
Three partes are past, which prince-like acted were:
To play the fourth requires a kingly witte,
Els shall my muse their muses not come nere.
Sorrow, sit downe and helpe my muse to sing,
For weepe he may not that was cal'd a King.

"*Shores wife*, a subject though a Princesse mate,
Had little cause her fortune to lament.
Her birth was meane, and yet she liv'd with state:
The King was dead before her honour went.
Shores wife might fall, and none can justly wonder
To see her fall that useth to lye under.

"*Rosamond* was fayre, and farre more fayre then she.
Her fall was great, and but a womans fall.
Tryfles are these, compare them but with me;
My fortunes farre were higher then they all.
I left this land possest with civill strife,
And lost a Crowne, mine honour and my life.

"*Elstred* I pitie, for she was a Queene;
But for my selfe to sigh I sorrow want.
Her fall was great, but greater falles have beene:
Some falles they have that use the Court to haunt.
A toye did happen and this Queene dismayd,
But yet I see not why she was afrayd."

Here Richard clearly refers to three dramas which had been well received by public audiences, upon the stories of *Shore's Wife*, *Fair Rosamond*, and *Elstred;* and he complains that the poets had ill spent their time and toil upon the stories of women. He adds, —

"Nor weepe I nowe as children that have lost,
But smyle to see the Poets of this age,
Like silly boates in shallow rivers tost,
Loosing their paynes and lacking still their wage,
To write of women, and of womens falles,
Who are too light for to be fortunes balles."

We know that there was an old play upon the story of Shore's Wife, and that in 1598 the old manager of the Rose Theatre, Henslowe, paid 40*s.* that it might be *newly written* for the Earl of Worcester's Players (Diary, p. 214); and we hear of it again afterwards, when Henry Chettle and Day were paid 40*s.* more "in earnest of a play wherein Shore's Wife is written." This last was in 1603, when it is probable that the old tragedy received new additions. As for Fair Rosamond, no memorandum of any kind, beyond what the author of "Licia" states, has come down to us to prove that her character was ever brought upon our early stage. On the contrary, as to Elstred, or Elstrild, as the name was also spelt, we know that before 1593 her story had been performed under the name of "Locrine," that such a play was entered for publication in July, 1594, and that it was printed in 1595. These three ladies, therefore, had had justice done to them, as Richard states, on the stage, while he complains, in no equivocal terms, that the incidents of his reign had been neglected.

Still, it is somewhat extraordinary that the author of "Licia" should not have been acquainted with the old drama of "The True Tragedie of Richard the Third," which was published in 1594, and had certainly been acted several years earlier. Possibly, in 1593 it had gone out of vogue; and it is not unlikely that it was printed in 1594, not on account of its own merit, but because at that very time Shakspeare's new historical play on the same subject was in course of daily performance. The publisher may have hoped that buyers would be deceived by the title, and would purchase the old play thinking that it was the new one, in which Burbadge was supporting the character of Richard the Third with the highest applause. This might show that Shakspeare's "Richard the Third" was in course of performance in 1594; but we are to recollect that the only date in "Licia" is 1593, and it seems to us conclusive, that in September of that year Shaks-

peare's play was not in existence, or the author of "Licia" would not have made Richard reproach the world with having neglected his history, while those of Jane Shore, Rosamond, and Elstrild had been repeatedly exhibited. Of himself the writer of "Licia" makes Richard speak thus: —

> "A King I was, and Richard was my name,
> Borne to a Crowne when first my life began:
> My thoughts ambitious venter'd for the same,
> And from my Nephewes I the Kingdom wan;
> Nor do I thinke that this my honour stayn'd:
> A Crowne I sought, and I a kingdome gayn'd."

There is nothing else in the piece that deserves much notice, and the events of the time are somewhat summarily dismissed. Three, if not four, copies of "Licia" are known, and that circumstance militates against the notion that it was not originally published, but intended merely for private circulation. There is comparatively little high excellence in the volume, and, if intended for sale in 1593, it could hardly have become popular. We do not find any part of it quoted in the miscellanies of the time, nor is it, we believe, anywhere alluded to by contemporaries. We have patiently gone over the unassigned quotations in "England's Parnassus," 1600, but we meet with no trace of it.

Ricraft, Josiah. — A Survey of Englands Champions, and Truths faithfull Patriots. Or a Chronologicall Recitement of the principall proceedings of the most worthy Commanders of the prosperous Armies raised for the preservation of Religion &c. By Josiah Ricraft. Published by Authority &c. — London: Printed by R. Austin &c. 1647. 8vo. 71 *leaves.*

The author calls himself at the bottom of his portrait, which faces the title, *Mercator;* and in the dedication, (to the Lords and Commons, to the Lord Mayor of London, and to the Assembly of Divines,) as well as in the Address to the Reader, he promises to do more, if duly encouraged in his present undertaking. Then

follow notices, accompanied by portraits, of twenty-one of "England's Champions." These are in prose, with verses prefixed to each; and to them are added, after a sort of preface, "a perfect list of the many Victories obtained (through the blessing of God) by the Parliaments forces," &c. from July, 1642, to August, 1646. The volume ends with lists of killed on both sides, and an enumeration "of those that had fled out of the kingdom."

RIDDLES. — The Booke of mery Riddles. Together with proper Questions, and wittie Proverbs to make pleasant Pastime. No lesse usefull then behoovefull for any yong man or child to know if he be quicke-witted or no. — London Printed by Edward Allde, dwelling in Little Saint Bartholemewes, neere Christ-church. 1600. 8vo. B. L. 24 *leaves.*

We can very well believe that this was not only "the book of riddles" which Master Slender had lent to Alice Shortcake, but that it was the edition which Shakspeare had in his mind when he wrote "The Merry Wives of Windsor," about the date when the reprint before us (for such it no doubt was) was brought out. We take it also, that it was a recent edition of the same "book of riddels" which Langham in his Letter from Kenilworth mentions in 1575 as in the library of Captain Cox. (See Vol. II. p. 228.)

How many times it may have been reprinted between 1575 and 1600 it is impossible to state; but we never find it entered in the Stationers' Registers, and the oldest impression hitherto known, until the discovery of the present copy, was of the year 1629, when it was "printed by T. C. for Michael Sparke, dwelling in Greene Arbor at the signe of the blue Bible." We may be sure that such a collection was in great popular demand, but between 1631 and 1660 we are aware of no reproduction of it.[1]

[1] It may be worth while to give the exact wording of the title-page of the edition of 1631. It is: —

In 1660 it was "printed for John Stafford and W. G. and are to be sold at the George near Fleetbridg." All copies are in black-letter, and the intermediate edition of 1631 was printed by Robert Bird in Cheapside.

The wording of the title-page is nearly the same in all the copies we have been able to examine, but it is to be observed that the impression of 1660, although it announces "proper questions and witty proverbs," contains nothing of the kind. Nevertheless, it is obviously complete, with the word *Finis*, and the initials of the publishers, in a chaplet, at the end. The "proper questions and witty proverbs" was therefore a false pretence, and the book consists of only 12 leaves. All editions have the following lines opposite the title-page, but they are sometimes differently divided: —

"Is the wit quicke?
Then do not sticke
To reade these Riddles darke:
Which if thou doo,
And rightly too,
Thou art a witty sparke."

"A Booke of Merrie Riddles. Very meete and delightfull for youth to try their wits. — London. Printed for Robert Bird and are to bee solde at his shoppe in Cheapeside at the signe of the Bible. 1631." 12mo. B. L. 11 leaves.

We quote the following from the edition of 1630, the more curious because it contains the words of a very old Catch, then usually sung by "Ale-Knights," and which has come down to our day.

"*Q.* I am foule to be looked unto,
Yet many seeke me for to win,
Not for my beauty, nor my skin,
But for my wealth and force to know.
Hard is my meate whereby I live,
Yet I bring men to dainty fare:
If I were not, then Ale-Knights should
To sing this song not be so bold,
Nutmegs, Ginger, Cinamon and Cloves,
They gave us this jolly red nose.
The foure parts of the world I show,
The time and howers as they doe goe:
As needfull am I to mankind
As any thing that they can find.
Many doe take me for their guide,
Who otherwise would runne aside.

"*Sol*[*ution*]. It [is] a Loadestone, for without it no Pilot were able to guide a ship in the Ocean Seas."

Later copies than the one we have used read, "Is *thy* wit quicke," and it is perhaps right. The antiquity of some of the riddles is thus established, carrying us back fourteen years anterior to the date of Langham's Letter from Kenilworth:—

> "What is that round as a ball,
> Longer then Pauls steeple, weather-cock and all?"

The answer, called "solution," is, "It is a round bottome of thread when it is unwound." Now, we know that the steeple of St. Paul's, with its weathercock, was consumed by fire, occasioned by lightning, in June, 1561. (Stow's *Annales*, p. 1055, edit. 1605; edit. 1631, p. 647; and this volume, p. 164.) The riddle was therefore older than 1561.

Some of the best riddles are in "The Demaundes Joyous," printed by Wynken de Worde in 1511, (reviewed in Vol. I. p. 267,) the first of which is, "Who bare the best burden that ever was borne?" and the answer, "That bare the asse whan our lady fled with our lorde into egypte." It stands thus in our "Booke of Merry Riddles," 1660: "Who bare the best burthen that ever was bore at any time since, or at any time before?" with the following "solution": "It was the Asse that bare both our Lady and her son into Egypt." Again, in "The Demaundes Joyous," we have, just afterwards, "What space is from ye hyest space of the se to the depest?"—"But a stones cast." In our more modern form it is given as follows: "What space is from the highest of the sea to the bottom?—*Solut.* A stones cast, for a stone throwne in, be it never so deepe, will go to the bottome." A third instance from "The Demaundes Joyous" is this: "How many calves tayles behoveth to reche from the erthe to the skye?—No more but one, if it be longe enough." The Riddle-book of 1600 has it in nearly the same terms: "How manie Calves tailes will reach to the sky?—*Solut.* One, if it bee long enough." The last two are precisely the same in the impressions of 1629, 1631, and 1660.

The following was, no doubt, invented and printed before the Reformation, but it is not in the "Demaundes Joyous," for obvious reasons: "Of what faculty be they that everie night turn the skins of dead beastes?—*Solution.* Those be Fryars, for everie

night at Mattins [Vespers?] they turn the leaves of their parchment bookes, that be made of sheep skins, or calfes skins." The following is of a different character to the riddles we have already noticed, but it is not at first very intelligible: —

"L and V and C and I,
So hight my Lady at the Font stone."

The "solution," so to call it, is thus given: "Her name is Lucy, for in the first line is L V C I, which is Lucy; but the Riddle must be put and read thus; fifty and five a hundred and one: then is the riddle very proper, for L standeth for fifty, and V for five, C for an hundred and I for one."

Some are in rhyme, as the following, which is, in substance and in prose, also in the "Demaundes Joyous": —

"A water there is which I must passe;
A broader water never there was,
And yet of all waters that ever I see
To pass it over is lest jeopardie."

The solution in 1600 is, "It is the due [dew] for that lyeth over all the world." "Demaundes Joyous" adds, "Which is the broadest water and the leest jeopardye to passe over."

The most curious and interesting part of this little volume consists of a list of "witty Proverbs," which, as we have stated, are altogether omitted in the reprint of 1660. They are entirely miscellaneous, and we select only a few of the most pointed and satirical.

"There is no vertue that povertie destroyeth not.
All weapons of warre cannot arme feare.
Chuse not a woman, nor linnen cloth by a candle.
He helps little that helpeth not himselfe.
He knoweth enough that knoweth nothing, if so bee hee know how to holde his peace.
He daunceth well enough to whom Fortune pipeth.
He that liveth in Court dyeth upon straw.
That is well done is done soon enough.
Marvell is the daughter of ignorance.
The deeds are manly, and the words womanly.
He that soweth vertue shall reape fame.
The hearts mirth doth make the face fayre.
He that is in poverty is still in suspition.

He that goeth to bed with dogs riseth with fleas.
Fryars observants spare their owne, and eate other mens.
All draw water to their owne mill."

In the whole there are 131 of these proverbs.

The following shows that some of the proverbs are of foreign origin: —

"Venice, hee that doth not see thee doth not esteeme thee."

This is, of course, Shakspeare's "*Venegia, Venegia, chi non te vede non te pregia*," (L. L. L. Act IV. sc. 2,) which, perhaps, he had from Florio's "Second Fruits," 1591, but without the sequel; which, among other places, we meet with in Howel's "Letters," p. 53, edit. 1655.

"*Venetia, Venetia, chi non te vede non te pregia,*
Ma che t'ha troppo veduto te dispregia:"

which has been thus translated: —

"He who ne'er saw thee, Venice, cannot prize thee;
He who too much has seen thee must despise thee."

Thus we see that our great dramatist may be illustrated from the most unlikely sources, for there was nothing too vast for his intellect, nor too insignificant for his observation. The small book of riddles in our hands throws light upon two of his noble dramas.

Robin Good-Fellow. — Robin Good-Fellow, his Mad Prankes and merry Jests, Full of honest Mirth, and is a fit Medicine for Melancholy. — London, Printed for F. Grove dwelling on Snow-hill &c. 1628. B. L. 4to. 22 *leaves*.

Richard Tarlton, in his "News out of Purgatory," printed without date, but certainly before 1590, (see Tarlton, *post*,) mentions Robin Good-fellow as "famosed in everie old wives chronicle for his mad merrie prankes"; and much hesitation cannot be felt in deciding that this tract was in print before the death of that most applauded actor. Francis Grove, who (as we see) published it in 1628, brought out and reprinted a variety of productions of a similar character, popular prose and poetry. This is both prose and poetry. Owing, doubtless, to the destruction of such perform-

ances in passing through so many hands, no other copy of this edition is known; and of a subsequent impression in 1639, 4to, by Thomas Cotes, only one copy is believed to be in existence. It also was reprinted in 1648, but of that only a fragment has reached our day.

On the title-page is a coarse woodcut of Robin Good-fellow, like a Satyr, dancing in a ring of black sprites. On the opposite fly-leaf is another figure of a sort of wild hunter, with a staff on his arm, and a horn at his side. A similar woodcut was subsequently placed at the head of a broadside song, called "The New Mad Tom of Bedlam." This last figure, which is very rudely executed, is repeated on the title-page of "The second Part of Robin Good-Fellow," for the production is divided into two portions, the first included in eight, and the second in fourteen leaves. The following are the titles of the different chapters, if they may be so called, into which the tract is divided. The first is introductory.

"Robin Good Fellow, his made Prankes and merry Jests.
The Hoastesse Tale of the birth of Robin Good-fellow.
Of Robin Good-fellowes behaviour when he was young.
How Robin Good-fellow dwelt with a Taylor.
What hapned to Robin Good-fellow after he went from the Taylor.
How Robin Good-fellow served a Clownish fellow.
How Robin Good-fellow helpt two lovers, and deceived an old man.
How Robin Good-fellow helped a Mayde to worke.
How Robin Good-fellow led a company of fellowes out of their way.
How Robin Good-fellow served a Leacherous Gallant.
How Robin Good-fellow turned a miserable Usurer to a good housekeeper.
How Robin Good-fellow loved a Weaver's wife, and how the Weaver would have drowned him.
How Robin Good-fellow went in the shape of a Fidler to a wedding, and of the sport that he had there.
How Robin Good-fellow served a Tapster for nicking his pots.
How King Oberon called Robin Good-fellow to dance.
How Robin Good-fellow was wont to walke in the night.
How the Fairyes called Robin Good-fellow to dance with them, and how they showed him their severall conditions.
The Trickes of the Fayry called Pinch.
The trickes of the Fayry called Pach.
The trickes of the Fairy called Gull.
The trickes of the women Fayries told by Sib."

The whole story purports to be related by a hostess, at an ale-house in Kent, to one of her guests; but it is preceded by an introduction, in which a question being mooted as to the origin of "Kentish Longtails," the hostess asserts that the phrase arose out of the long tales told in that county to make people merry. Some of the principal incidents, which are here narrated in prose, were also put into verse, and sold as a chap-book, but the only known copy of it is without a title, and is otherwise imperfect. It is there divided into five chapters, headed: "Shewing his birth and whose son he was;" "Shewing how Robin Good-fellow carried himselfe, and how he run away from his mother;" "How Robin Good-fellow lost his Master, and how Oberon told him he should be turned into what shape he could wish or desire;" "How Robin Good-fellow was merry at a Bridehouse;" "Declaring how Robin Good-fellow serv'd an old lecherous man." We insert the first stanza for identification in case any other copy should be met with hereafter:—

"Here doe begin the merry jests
of Robin Good-fellow:
I'de wish you for to reade this booke,
if you his Pranks would know.
But first I will declare his birth,
and what his Mother was,
And then how Robin merrily
did bring his knacks to passe."

In the whole there are thirty-seven such stanzas, and in several places the woodcut of Robin Good-fellow with a broom on his shoulder (see *Mids. N. Dream*, Act V. sc. 2, edit. 1858, Vol. II. p. 253) is inserted.

The following song by Robin Good-fellow is one of the best of these compositions in the tract before us of 1628, but they are not remarkable for their excellence.

"*To the tune of Rejoyce Bag-pipes.*

"Why should my Love now waxe
Unconstant, wavering, fickle, unstay'd?
With nought can she me taxe:
I ne'er recanted what I once said.
I now doe see, as Nature fades,
And all her workes decay,

So women all, Wives, Widdowes, Maydes,
From bad to worse doe stray.

"As hearbs, trees, rootes, and plants
In strength and growth are daily lesse,
So all things have their wants:
The heavenly signes moove and digresse;
And honesty in womens hearts
Hath not her former being:
Their thoughts are ill, like other parts,
Nought else in them 's agreeing.

"I sooner thought [the] Thunder
Had power o're the Laurell Wreath,
Then shee, womens wonder,
Such perjurd thoughts should live to breathe.
They all Hyena like will weepe,
When that they would deceive:
Deceit in them doth lurke and sleepe,
Which makes me thus to grieve.

"Young mans delight farwell,
Wine, women, game, pleasure, adieu:
Content with me shall dwell;
I 'le nothing trust but what is true.
Though she were false, for her I 'le pray;
Her false-hood made me blest.
I will renew from this good day
My life by sinne opprest."

At the time he sings this song, Robin Good-fellow is paying his court to a Weaver's wife, who afterwards is not unwilling, and the Weaver would have drowned him, but Robin put a sack of yarn into the bed, while he escaped. The Weaver seized the sack and carried it to a pond, saying, "Now, I will cool your hot blood, Master Robert, and if you cannot swimme the better, you shall sincke and drowne," and with that he hurled the sack in, thinking that it had been Robin Good-fellow. Robin, standing behind him, said, —

"For this your kindnesse, Master, I you thanke:
Go swimme your selfe, I'le stay upon the banke."

Robin thereupon pushed him in, and went laughing away, "ho, ho, hoh!"

This was his usual exclamation, as in the ballad in Vol. III. p. 201, of Percy's Reliques, edit. 1765, which, however, has no connection with the incidents of this tract.

Other popular tunes here mentioned are, — "Watton Townes end;" "I have beene a Fiddler these fifteene years;" "What care I how faire she be;" "the Spanish pavin;" "the Coranto;" the "joviall Tinker;" "Broome;" and "To him Bun." The third is, of course, the celebrated song by George Wither.

One of the earliest notices of Robin Good-fellow is contained in a letter to Sir Christopher Hatton, written by Thomas Norton, dated 30th December, 1580, and inserted in Sir H. Nicolas's "Life of Hatton." He is speaking of a French book which had been printed against Queen Elizabeth: "And yet, in truth, it is written by an Englishman, as by Robin Good-fellow and Goodman Gose, and an overslipped title, and as otherwise I am able to prove."

We will close with the following, hitherto unquoted, lines from Thomas Heywood's excellent comedy, in two parts, on the reign of Queen Elizabeth, called, "If you know not me, you know Nobody," printed for N. Butter, 1605: —

> "Now I remember, my old grandmother
> Would talk of Fayries and Hobgoblins,
> That would lead milkmaides over hedge and ditch,
> Make them milke their master's neighbours' kine;
> And ten to one this Robin Good-fellow
> Hath led me up and downe this madmans maze."

Robinson, Richard. — The rewarde of Wickednesse. Discoursing the sundrye monstrous abuses of wicked and ungodlye worldlinges: in such sort set downe and written as the same have beene dyversely practised in the persones of Popes, Harlots, Proude Princes, Tyrauntes, Romish Byshoppes and others. With a lively description of their severall falles and finall destruction. Verye profitable for all sorte of estates

to reade and looke upon. Newly compiled by Richard Robinson, Servaunt in housholde to the right Honorable Earle of Shrowsbury. A dreame most pitiful, and to be dreaded

Of thinges that be straunge,
Who loveth to reade:
In this Booke let him raunge,
His fancie to feede.

4to. B. L.

Nobody has given any satisfactory account of this very rare book; and in *Censura Literaria*, VI. 40, where it is noticed, there are no fewer than six mistakes in the title-page, including the omission of two important words.

There is no imprint at the bottom of the title-page, but at the end we are told that it was "imprinted in Paules Churchyard by William Williamson": the date, however, is not given, and we meet with no entry of it at Stationers' Hall. It has usually been assigned to the year 1574 — perhaps correctly, as Robinson dates his address to the Reader "From my chamber in Sheffield Castle 19 May" in that year: in fact, he was then employed to watch over Mary Queen of Scots during her confinement.[1] We know,

[1] On the subject of the confinement of the Queen of Scots we make the following quotation from an unpublished letter from Thomas Stringer to the Earl of Shrewsbury, at a later period than when Robinson was engaged to watch over her. It is from MS. Lambeth, 699, and it bears date from Wrakefield, 13th November, 1584. The particulars are as curious as they are novel: —

"Apon the queanes [Mary's] seacknes here Mr. Chanslar advertised Mr. Secretory, and when thay weare detarmyned to have gone to Tutbury the last of thys month, or the fyrst of the next, so now I parsave that Mr. Secretory hayth wryt to Mr. Chanslar that her Mayjesties [Elizabeth's] plessur ys that she be not raymoved befor she be wel able; so that now Mr. Chanslar hayth no warrant to ramouffe her befor he hath further word. I fear thys detracksyon gretly, for Mr. Secretory wryt to Mr. Chanslar to confer with your offysures yf she wear not able to travell, but shold stay longer, what wear reson for her highnes to alow your honar abowff your thyrty pound a weeke; and I told hym that I wear not so sawsy to entar into any such asksyon, but as I rasaved your derecsyon so to obay it; and that no longer then thys week here wear no provysyon, and that I wold not mayke ane anew withowt your specyal commandement. And yf your Lordshypp shal be moved for any further provysyon yow must gyve derecksyon for the same, for our wyne is gone

however, that Richard Robinson, as early as 1569–70, had entered at Stationers' Hall "the ruefull tragedy of Hemidos and Thelay," whoever may have been intended by those strange names. His productions usually found their way into the Registers, and as those records are wanting for 1572, 1573, 1574, and 1575, we may place the work under consideration in one of the latest of those years. In some extravagantly laudatory lines prefixed by "Richard Smith, Clarke," it is stated that Robinson "lately did indite with sacred silver quill"; but whether the passage alludes to "Hemidos and Thelay" we cannot well determine: most likely not, as Hemithea and Thenes (slain by Achilles) was anything but a "sacred" subject, and Robinson's "Part of the Harmony of King David's Harp" was not printed until 1582: possibly, there was an earlier edition. The work before us was ill printed, and in the third stanza of the "Prologue" we meet with a very obvious error, "ardent" for *verdant*: —

"When everie tree the ardent coulors lost"

cannot be right, when the subject is trees in winter, deprived of their green leaves. The same word is again misprinted afterwards.

No sort of justice has hitherto been done to this "dull rhymer," as he has been styled, but his work is far from being wearisome; and a contemporary who introduces such poets as Skelton, Wager, Heywood, Googe, Studley, Hake, and Fulwood, cannot write without exciting some interest. Moreover, not far from the end is a most amusing and furious attack upon Bishop Bonner, as the Devil's agent on earth, by whom, as Robinson expressly states, he was personally known and hated: —

"Whose face I frayde, least he shoulde have spide me,
For when he was living he might not abide me."

Warton had never seen the "Reward of Wickedness"; and although Park, in *Cens. Lit.*, professes to give a list of its contents,

almost, and wheat and malt in lyck caes. Here is gret expensys of fewell by reson this howsse ys large and cold: yf you wear dyscharged, and your howswold setled at Sheffeld, yt wylbe small, but now your chargys ys so gret, that I am wearry to se yt withowt you had double allowances."

The above is addressed thus: — "To the Ryght Honorable and my verry good Lord and M. the earle of Shrewsbury, earle marshall of Yngland."

he omits altogether the mention of Bonner and his sufferings in hell. It is very clear that if Park had looked it over, he had not read it; and, even in copying the title-page, as we have already stated, he committed a remarkable error, besides inserting variations, which he could not have done had he not been in haste.

Robinson calls it "a dream," and he imagines himself, not in the fields, sleeping under the shade of trees in the heat of the day, but among a set of good fellows at an inn or alehouse, where they all get tipsy and are put to bed. His dream is, that Morpheus guides him down to the infernal regions, described as separate wards, and there he sees Helen, Pope Alexander VI., Tarquin, Medea, Tantalus, Vitronius Turinus, Heliogabalus, the Slanderers of Susannah, Pope Joan, Midas, and Rosamond who murdered her husband Albonius. All these tell the author their histories, and explain the nature of the punishments they endure for their crimes. We are almost afraid of mentioning Dante, lest it should be supposed, for a moment, that we meant to institute a comparison; and although Robinson had the *Inferno* in his mind, it is evident that he makes a much nearer approach to the then popular "Mirror for Magistrates," which had come out some ten or twelve years before. What Robinson wrote is, in many respects, not inferior to several of the narrations in that work, while his style is superior to that of some of them. His fault is that his versification is too often irregular; and this irregularity is perhaps more obvious from the variety of forms of stanzas, couplets, and ballad metres he introduces. Tantalus he thus describes: —

"With face deformde, al quaking standeth hee,
Ten times worse then death the caitife lookes;
Nought else uppon his legges but skinne and bones to see:
Eache finger of his hande as bare as angling hookes;
His bellye as out of season flowkes:
Muche like a shadowe of the Moone he standes,
With rewfull cheare doth wring his careful handes."

He makes Rosamond speak thus: —

"You lustie bloodes, possest with hawtie hartes,
Your loftie lookes correct with meaner state:
Refuse to playe these wanton wilfull partes;
From follye flee, least you repent to late.
Sometime I lookte as hye, as hexte as you,
Which is the onelye cause I bid all joyes adewe.

"Seeme not to swell a hastye worde to heare;
No vauntage seeke, nor quarrels frame to breede:
An honest womans parte is ever to forbeare
The sayinges of her husband, if wel she thinke to speede.
Where love is linkte wordes cannot brewe the bate,
But where dissemblers are fewe wordes then causeth hate."

These lines, with one exception, the fourth of the second stanza, (which is one of Robinson's irregularities, perhaps from defect of ear,) run as well as most in the famous "Mirror for Magistrates": the word "hexte," in the preceding stanza, gives us an opportunity of remarking that the author is obviously fond of it, and frequently uses it in the sense of *high* or *haughty*. What countryman he was may be doubtful, but elsewhere we find him speaking of the devil as the "D'eyle," and he makes it rhyme with "weele," in the sense of *well*. This peculiarity may show a northern extraction; but he liked to coin new words and to employ old ones in an unusual meaning. On the introduction of "bloodie Bonner" (as Robinson calls him) into hell, the rejoicing of the demons is uncontrollable, and a procession is made to receive him with respect due to the services he had rendered on earth to his infernal majesty:—

"Mary, what they sayd, that we did not know,
But there was for joye such colling and kissing!
Some laught that teeth a foote long they did show,
And clawde eache other by the pate without missing.
To see the triumph made with fleshhookes and spits
Had bene able to have brought a man from his wits."

The author appears to have been animated with a peculiar spite against Bonner; and although he does not in terms so inform us, we may safely infer that he had suffered at his hands. It is at the close, under the heading "Retourning from Plutos Kingdome to Noble Helicon, the place of infinite Joye," that Robinson, not unnaturally, mentions some of the chief poets of his time.

He long continued the "practice of his pen," and in 1602 we find him assisting old Churchyard in translating and collecting materials for his "True Discourse Historicall" regarding the Netherlands. Robinson had published translations from the *Gesta Romanorum* in 1577, and between that date and 1602 it went through at least six reimpressions. We have an edition of it, "Glasgow, 1713."

Robinson, Thomas. — The Anatomie of the English Nunnery at Lisbon in Portugall: Dissected and laid open by one that was sometime a yonger Brother of the Covent &c. Published by Authority. — Printed for Philemon Stephens and Christopher Meredith. 1630. 4to. 21 *leaves.*

On the title-page is an engraving of practices in the convent at Lisbon, and of the author, Thomas Robinson, discovering them. Opposite to it are verses containing "the explanation of the Picture in the title." The work is of no authority, but it has a passage containing an unquoted notice of two remarkable publications, — Shakspeare's "Venus and Adonis," and "Peele's Jests," — both of which the author accuses the confessor of the nunnery of reading. Shakspeare's exquisite poem is spoken of as an "idle pamphlet": —

"And when he is merrily disposed (as that is not seldom) then must his darling Kate Knightly, play him a merry fit, and sister Mary Brooke, or some other of his late-come wags, must sing him one baudy song or other to digest his meat. Then after supper it is usual for him to reade a little of 'Venus and Adonis,' the 'Jests of George Peele,' or some such scurrilous booke; for there are few idle pamphlets printed in England which he hath not in the house."

Farther on, (sign. D,) Robinson quotes a coarse anecdote from the well-known Jests of Scoggin, or Scogan. The tract is dedicated to "Mr. Thomas Gurlin, Mayor of Kings Lynn," and concludes with a list of the male and female inhabitants of the English nunnery at Lisbon.

Rouland, David. — The Pleasaunt Historie of Lazarillo de Tormes a Spaniarde, wherein is conteined his marveilous deedes and life. With the straunge adventures happened to him in the service of sundrie Masters. Drawen out of Spanish by David Rouland of Anglesey. *Accuerdo Olvid.* — Imprinted at London by Abell Jeffes &c. 1586. 8vo. 64 *leaves.*

David Rouland, the translator of this work, seems to have been a linguist, and in 1578 published "A comfortable Aid for Scholars" from the Italian. This is the earliest known edition of his version of "Lazarillo de Tormes," but at the end are commendatory lines by "G. Turbevile, Gent.," and, if he were the George Turberville who was murdered by his man Morgan[1] in 1579, (*vide* Hist. Engl. Dram. Poetry, III. p. 1,) there was probably an edition prior to the present of 1586. This supposition is rendered more probable by what appears in our 2d volume, p. 142, namely, that Gabriel Harvey gave Spenser in 1578 a book, which the former calls "Lazarillo," obviously meaning a translation of it into English.

This edition of "Lazarillo de Tormes" consists of only the first part. A second part, translated by W. P., came out in 1596, and what is called "The Pursuit of the Historie of Lazarillo de Tormes" in 1622. A second part of "The Pursuit," containing "The death and Testament of Lazarillo," was then promised, but it is not known to have made its appearance.

An edition of both parts, called "the third," was printed in 8vo, 1639. The variations are merely typographical.

ROWLANDS, SAMUEL. — A terrible Battell betweene the two consumers of the whole World Time and Death. By Samuell Rowlands. — Printed at London for John Deane and are to be sold at his shop at Temple barre. 4to. 22 *leaves.*

We know of no piece by Rowlands more scarce than this: we have only heard of one copy, and the precise date of that cannot be ascertained, as the figures have been cut off by the binder. There is a large woodcut on the title-page, and it occupies so much space that the imprint, followed by the date, is driven out of its

[1] For reasons assigned subsequently, (article TURBERVILLE, GEORGE,) it is impossible that it should have been the poet. It is a mistake to say that Harvey gave to Spenser a copy of "Lazarillo." It was Spenser who pledged it in a wager with Harvey. See Vol. II., article HOWLEGLAS.

place. We may guess that it came out late in 1602; but there is nothing in the contents of the poem to show at what precise period it was written, beyond the mention of the plague which began in London in the autumn: we are sure, therefore, that the tract did not appear before that year, although Rowlands had commenced author in 1598, if he really wrote "The Betraying of Christ."

It professes to relate to "a terrible battle" between Time and Death; but although there is here and there some asperity and objurgation, they never come to blows, and there is therefore no "battle" at all: that word was inserted in order to attract attention to what, in fact, is a mere discussion between the two worthies upon their own respective claims, and upon various topics divine and human, among others the then prevailing fever which was carrying off so many persons of all ranks in the metropolis. Death speaks of it as follows: —

"Deadly destruction was in every street,
A daily mourning, and a daily dying;
Great use of Coffin and of winding sheet,
From empty houses many hundred flying;
Each faculty, profession and degree
Tooke counsell with their legs to run from me."

The dedication presents a novel point, for Rowlands tells Mr. George Gaywood, that he does not know him, and does not expect any reward, — "my pen never was and never shall be mercenary," — but that he has inscribed the work to him, because Gaywood had been kind to a friend of his. This forms a sort of unprecedented claim to a dedication. The next leaf commences with the supposed "terrible battle," but Time addresses his antagonist in very complimentary and deferential language: —

"Dread potent Monster, mighty from thy birth,
Gyant of strength against al mortal power;
God's great Earle Marshall over al the earth,
Taking account of each mans dying houre,
Landlord of Graves and Toombs of marble stones,
Lord Treasurer of rotten dead-mens bones.

"Victorious consort, slautering Cavalier,
Mated with me to combat all alive,
Know, worthy Champion, I have met thee here
Only to understand how matters thrive:

As our affayres alike in nature be,
So let us love, conferre and kind agree."

This does not look like the commencement of a mortal combat; and Death, on his part, replies very politely: —

"Let me entreat thee pardon me a while,
Because my businesse now is very great:
I must go travayle many a thousand mile
To looke with care that Wormes do lacke no meat.
Theres many crawling feeders I maintaine;
I may not let those Cannibals complaine.

"I must send murtherers with speed to Hell,
That there with horror they may make abode:
I must shew Atheysts where the Devils dwell,
To let them feele there is a powerfull God:
I must invyte the Glutton and the Lyer
Unto a banquet made of flambes of fire."

Time at once allows "this lawful business"; and the discussion thus opened, the two interlocutors talk over their several duties and adventures, narrating various scenes they had witnessed together, — for the information of the reader, because, of course, they could not need it themselves. The names of the speakers, as they take up the discourse, are placed in the margin: —

"*Death.* Where went we then? Dost thou Remember, Time?

"*Time.* Yes, very Well: we visited a Poet,
That tyr'd invention, day and night, with rime,
And still on Venus service did bestow it.

"*Death.* Tis true, indeed; a Poet was the next,
With foolish idle love extreamely vext.

"*Time.* All that he did endeavour to devise
Was onely Venus praise and Cupids power.
Within his head he had a mint of lyes;
On truth he never spent in 's life an houre.
His fictions were to feed those in their pride,
Who take delight to heare themselves belide. * * *

"This poet thus a sonneting we found,
Riming himselfe even almost out of breath.
Cupid (quoth he) thy cruel Dart doth wound:
Oh graunt me love, or else come, gentle Death!

I heard him say Come gentle Death, in jest,
And in good earnest granted his request."

The Dialogue soon assumes a religious character, and continues for some time in the same strain; but at last Death is nettled because Time arrogates too much power, and exclaims, —

"Why, what a bragging and a coile dost keepe!
Best take my dart — be Time be Death and al!
Ile into graves, and there go lie and sleepe,
And answer thou when God's affaires do cal.
Be Lord of Coffin, Pickaxe, Sheet and Spade,
And do my worke with those in ground are laid."

Henceforward Death boldly asserts his importance, and, beginning to treat Time with some slight, the latter grows angry, calls Death "a whoreson uglie prating slave," while Death retorts upon Time as "a bragging fool." Here matters bear a very hostile aspect, but neither party comes to blows, and at length discover that they have consumed hours, that ought to have been employed upon their special duties. Then we suddenly come to an italic heading, —

"*Harke, a monstrous rich fellow of a Citizen!*"

but why it is interposed does not appear. Time describes such a person, but without much distinctness and little novelty, and Death, out of patience, as he might reasonably be, exclaims, —

"No more! away! look here, my glasse is out.
Thou art too tedious, Time in telling tales:
Our bloody businesse let us go about.
Thousands are now at point of death; breath failes.
To worke! to worke! and lay about thee, man.
Let's kill as fast as for our lives we can."

The words "my glass is out" refer to part of the woodcut on the title-page, where a winged hour-glass is placed between the figures of Time and Death, who stand fronting each other as if about to commence the "terrible battle," — an encounter that is indefinitely postponed, for Death rushes away to his duties with this couplet: —

"Harke! listen Time: I pray give eare:
What bell is that a towling there?"

There is no great originality, but a good deal of cleverness, in

the poem, and, as in point of date, so in point of subject, it may be said to hold a middle place between Rowlands's serious and comic productions. In Vol. I. p. 204, we have spoken of a Samuel Rowland, who in 1628 published a piece called "Heaven's Glory, seeke it," &c.: he is, we think, not to be confounded with Samuel Rowlands, who always spelt his name with a final *s*. The compilers of the two editions of Lowndes' *Bibl. Man.* have not perceived that "Time well improved," &c., 1657, was substantially the same work, first published in 1628, under the title of "Heaven's Glory, seeke it," &c.

ROWLANDS, SAMUEL. — Tis Merrie when Gossips meete. At London, Printed by W. W. and are to be sold by George Loftus at the Golden Ball in Popes-head Alley. 1602. 4to. 23 *leaves*.

This tract has been reprinted in modern times, but from the third edition of 1609. There was a second edition of 1605, of which no bibliographer has taken notice: like the third edition it was printed for John Deane; but it does not contain what only appears in the first edition, "a conference" between a book-buyer and a stationer's apprentice, containing a good deal of curious information regarding the popular literature current in 1602. We extract it because it never afterwards appeared in print: the reason for its omission was, probably, that in 1605 the prevailing interest regarding the tracts, even of 1602, had somewhat subsided. On this very account it possesses the more attraction for modern readers. We subjoin it, and shall follow it by a few remarks upon the disputed question of authorship.

"A CONFERENCE BETWEENE A GENTLEMAN AND A PRENTICE.

"*Prentice.* What lacke you, Gentleman? See a new Booke new come forth, Sir? buy a new Booke, Sir?

"*Gentleman.* New Booke say'st? Faith, I can see no prettie thing come foorth to my humours liking. There are some old that I have more delight in then your new, if thou couldst helpe me to them.

"*Prentice.* Troth Sir, I thinke I can shew you as many of all sorts as any in London, Sir.

"*Gentleman.* Can'st helpe me to all *Greenes* Bookes in one Volume? But I will have them every one, not any wanting.

"*Prentice.* Sir, I have most part of them; but I lack *Conny-catching*, and some halfe dozen more, but I thinke I could procure them. There be in the Towne, I am sure, can fit you: have you all the Parts of *Pasquill*, Sir?

"*Gentleman.* All the Parts! why I know but two, and those lye there upon thy stalle: them I have, but no other am I yet acquainted with.

"*Prentice.* Oh, Sir! then you have but his *Mad-cappe* and his *Foolescappe:* there are others besides those. Looke you heere, a prettie Booke Ile assure you, Sir. Tis his *Melancholy*, Sir; and there's another and you please, Sir: heer's *Morall Philosophy* of the last edition.

"*Gentleman.* What's that with Nashes name to it, there?

"*Prentice.* Marry Sir t'is *Pierce Pennilesse*, Sir: I am sure you know it: it hath beene a broad a great while, Sir.

"*Gentleman.* Oh! thou say'st true, I know't passing well: is that it? But where's the new Booke thou telst me of, which is it?

"*Prentice.* Marry, looke you Sir, this is a prettie odd conceit of a Merrie meeting, heere in *London*, betweene a *Wife*, a *Widdow* and a *Mayde*.

"*Gentleman.* Merrie meeting! why that Title is stale. There's a Booke cald *Tis merry when knaves meete*, and there's a Ballad *Tis merry when Malt-men meete;* and, besides, theres an olde Proverbe *The more the merrier*. And therefore I thinke sure I have seene it.

"*Prentice.* You are deceived, Sir, Ile assure you; for I will bee deposod upon all the Bookes in my Shoppe, that you have not seene it: tis another manner of thing then you take it to bee Sir; for I am sure you are in love, or at least soon will bee, with one of these three: or say you deale but with two, the *Widdow* and the *Mayde*, because the *Wife* is another mans commoditie. Is [it] not a prettie thing to carry *Wife Mayde* and *Widdow* in your pocket, when you may, as it were, conferre and heare them talke togither when you will? nay more, drinke togither: yea, and that which is further matter, utter their mindes, chuse Husbands and censure Complections, and all this in a quiet and friendly sort, betweene themselves and the pinte-pot, or the quart quantitie, without any swaggering or squabbling till the Vintners pewter-bearer, in a Boyes humour, gave out the laugh at them.

"*Gentleman.* Thou say'st well: belike thy Booke is a conjuring kinde of Booke for the feminine Spirits, when a man may rayse three at once out of his pocket.

"*Prentice.* Truely Sir, Ile assure you, you may make vertious use of this Booke divers wayes, if you have the grace to use it kindly. As for ensample: set alone privately in your Chamber reading of it, and peradventure the time you bestow in viewing it will keepe you from Dice, Taverne, Bawdy-house and so foorth.

"*Gentleman.* Nay, if your Booke be of such excellent qualitie and rare operation, we must needes have some traffique together. Heere, take your money — ist six-pence?

"*Prentice.* I, certaine no lesse, Sir: I thanke yee, Sir.

"*Gentleman.* What is this, an Epistle to it?

"*Prentice.* Yes forsooth: yes tis dedicated 'To all the Pleasant conceited London Gentle-women, that are friends to mirth and enemie[s] to dull Melancholy.'"

This pleasant subject may be still further illustrated by a citation from Henry Parrot's "Mastive or Young Whelp of the Olde Dogge," which must have appeared about two years earlier than Rowland's "Conference," above given. The author in one of his satires supposes persons of various classes entering a stationer's shop, and inquiring regarding new books: —

> "Next comes my gallant Dycer,
> His ordinarie stomache is more nicer,
> Who asks for new Books: this the *Stationer* showes him,
> Streight sweares tis naught unless the Poet knowes him;
> Nor will he reade a line: this Fortunes Mynion
> Likes forsooth nothing, but his owne opinion. —
> The mending Poet takes it next in hand,
> Who having oft the verses over-scand
> O filching! streight doth to the Stationer say:
> Here's foure lines stolen from forth my last new play;
> And that hee'l sweare even by the Printers stall,
> Although he knowes tis false he speakes in all.
> Then comes my Innes-of-Court-Man in his gowne,
> Cryes *Mew!* what Hackney brought this wit to towne?" &c.

A further quotation, forming the sequel to the above, may be seen in this volume, p. 139; and taking both authorities together, they form a lively picture of the manners of the time, as regards new publications, and the buyers and sellers of such commodities.

A discussion in verse between a Wife, a Widow, and a Maid, forms the body of Rowlands's "Tis merry when Gossips meet." It is clever and humorous, but certainly not so clever, though more broad and droll, than the debate between a Wife, a Widow, and a Maid by Sir John Davys in "The Poetical Rhapsody," which came out in the same year, 1602, and which, perhaps, gave the author of "Tis merry when Gossips meet" the first hint for his more familiar and less refined production. The authorship

of the last has been given to three writers: — 1. Simon Robson, a clergyman, who began his career as early as 1585, whose style is altogether different; 2. Nicholas Breton, whose initials do not correspond with those of, 3. Samuel Rowlands, which are attached to the tract, and to whom, we feel confident, it belongs. It is very true that at least three of Breton's pamphlets are mentioned above by the Apprentice, under the titles of Pasquil's "Mad-cap," "Fools-cap," and "Melancholy," to say nothing of "Moral Philosophy," of which, under that name, as a work by Breton, we know nothing. If Breton had written "'Tis merry when Gossips meet," he would hardly have thus puffed his own pieces. On the other hand, S. R. are the initials of Samuel Rowlands; and although he published several humorous and satirical tracts relating to Knaves, we are not aware of the existence of any one called "'Tis merry when Knaves meet," or "'Tis merry when Maltmen meet."[1] Besides, "'Tis merry when Gossips meet" is much more in the style of Rowlands than of Breton; so that, on the whole, we feel no difficulty whatever in assigning the production to him. It enjoyed great popularity, went through several impressions, and all but the first have the name of Deane on the title-page, who was the publisher of several other pamphlets by Rowlands. This circumstance in favor of his author-

[1] We find the following singular memorandum in the Registers of the Stationers' Company, which mentions the subject of the next article, as well as "Tis merry when Knaves meet," with other books which were ordered to be burned: —

"29 Oct. 1600. Yt is ordered that the next Court-day two bookes lately printed, thone called the letting of humours blood in the head vayne, thother a mery meting, or tis mery when Knaves mete, shall be publiquely burnt, the whole impressions of them, for that they contayne matters unfytt to be published. They to be burnt in the Hall kytchen, with other popishe bookes and thinges that were lately taken. And also Mr. Darrels booke lately printed concerning the casting out of Devilles."

Afterwards, in another part of the Register, we read as follows: —

"4to. Die Marcij 1600. Received of these persons folowinge the sommes insuinge for theyr disorders in buyinge of the bookes of humours letting blood in the head vayne, beinge newe printed after yt was first forbydden and burnt."

The above is succeeded by the names of twenty-nine stationers, each of whom was fined 2*s.* 6*d.*, excepting Fisher, who, for some unstated reason, was let off for 12*d.* Perhaps he had fewer copies than others.

ship seems never to have been taken into account. In so much general favor was "'Tis merry when Gossips meet" even in 1625, that Ben Jonson mentions it in the Induction to his "Staple of News": "They say *its merry when Gossips meet:* I hope our Play will be a merry one." It had been reprinted in 1619, and to that edition various songs were added by the author to increase its novelty. It may be worth while to note that the impression of 1602 contains almost the proverbial words of Shakspeare, *Two Gent. of Verona*, Act V. sc. 2: —

"The old saying is,
Black men are pearls in beauteous ladies' eyes."

The variations between the earlier and later copies of "Tis merry," &c., until we come to that of 1619, are trifling and chiefly verbal: thus in 1602 the Vintner says, "Forsooth, and please you, Will," and in 1609, "Forsooth, my name is Will," &c.

In 1619 a novelty was introduced into the title-page, and very likely the intention of the publisher was to induce buyers to believe that it was substantially a new work: it ran thus, "Well met, Gossips: or 'Tis merrie when Gossips meete. Newly enlarged with divers merrie songs. — London, Printed by J. W. for John Deane, and are to be sold at his shop just under Temple barre. 1619." 4to. It was illustrated by a woodcut representing the three interlocutors enjoying their liquor, while a musician enters, and offers to entertain them with a specimen of his skill. In the editions of 1602, 1605, and 1609 a Fiddler is represented as entering the room with the words, —

"Wilt please you, Gentlewomen, to heare a song?"

which the Wife, Widow, and Maid decline; but in the edition of 1619 they at once consent, and they listen to two songs. The first is the best, and we quote it: —

"What's a womans chiefe delight?
To give a man his hearts content.
How dothe hee the same requite?
Love her till the sport be spent.
You that doubt it, doe but try:
Men will flatter, cogge and lye.

"With bewitching words they sue,
Vowing constant faith and love:

Women thinke their oathes be true,
Till (poore soules) they trie and proove:
Then they finde, when helpe is past,
For a night their love doth last.

"Their owne stories tell their lives,
How unconstant they have dealt:
Honest Widdowes, Maydes and Wives
Have their double dealing felt.
All will say that are not blinde,
Men are false, and Women kinde.

"When they vow trust not their swearing;
When they smile thinke they will frow[n]e;
Give their flattering but the hearing,
If they can, thei'le put you downe.
Since they seeke your overthrow,
Keepe them from the thing you know.

"For, to be in great request,
Make your love exceeding strange;
Trie good earnest out in jest;
Deale with flatterers by change:
As they come, so let them passe;
Turne dissemblers out to grasse."

The other song, new in the edition of 1619, is called "The Maydes Choyce"; it is of a London damsel who was deceived by a young man, and speaking of her own accomplishments she says, —

"The Art I have in Needle-worke,
Imbrod'ry rich in gold,
With Lace and Stich, and every thing,
That may or can be told:

"For Dauncing, and my skill in Song
I must and will be mute,
My playing on the Virginals,
And tickling of the Lute:

"Ile burie all mine owne good parts,
And of a youth will speake,
Whose moste unkinde bad qualities
Doth make my heart to breake."

The whole song consists of thirteen such stanzas, and at the end of it the three ladies present the singer with sixpence, with which he retires apparently well contented.

The dialogue is then continued as in other impressions, but at the end, in the copy of 1619, several fresh stanzas are introduced, of about the average merit, the object being, no doubt, to give the production an appearance of originality at the close. We may fairly presume that like the others, and the two songs, they were by Samuel Rowlands, who was, probably, paid by the stationer a small sum for the novel contribution. Rowlands puts his initials to the impression of 1619 as well as to that of 1602; and we may observe that when Manningham quotes it in his "Diary" (MS. Harl. 5353) he also states, under date of October, 1602, that it was "out of a poem" by S. R., *i. e.* Samuel Rowlands.

ROWLANDS, SAMUEL. — The Letting of Humors Blood in the Head-vaine. With a new Morissco daunced by seven Satyres upon the bottome of Diogenes Tubbe. Imprinted at London by W. W. 1613. 8vo. 30 *leaves.*

This is the volume of Epigrams and Satires attributed to Samuel Rowlands (the introductory lines "To the Gentlemen Readers" being subscribed R. S., his initials reversed) which Sir Walter Scott procured to be reprinted in 1814, from the edition of 1611. That edition was precisely the same as the present, with the exception only of the date.

The above was doubtless the original title, but, when the work was first published in 1600, "Printed by W. White," it gave such offence, on account of the severity of its satire, and the obviousness of its allusions, that an order was made that it should be burned, first "publicly," and afterwards in the "Hall-kitchen" of the Stationers' Company. The bookseller therefore changed its title to "Humours Ordinarie," and published an edition of it without date; but, after the feeling against the work had subsided in 1613, it again appeared as "The Letting of Humors Blood in the Head-vaine," although the printer, as we see, thought it prudent not to put his name at length upon the title-page.

The Epigrams are thirty-seven in number, with six lines to in-

troduce the "seven Satires" mentioned on the title-page. The temporary and personal allusions are extremely numerous and often curious; but sometimes feigned Latin names were employed to designate private individuals, who seem otherwise to have been pretty clearly pointed out. Public characters are not treated with the same reserve: thus Pope and Singer, the comic actors, are spoken of by name, and as living when the first edition appeared in 1600; but, as they were both dead when that of 1611 came out, an alteration was made according with that circumstance. (See "Shakespeare's Actors," p. 124.)

ROWLANDS, SAMUEL. — Looke to it: For Ile Stabbe ye. — Imprinted at London by E. Allde for W. Ferbrand and George Loftes &c. 1604. 4to. 24 *leaves*.

The author's name, as was most common with him, is not to this satirical and moral production, only his well-known initials S. R. appended to an introduction, which is here subjoined as explanatory of his avowed object: —

"There is a Humour us'd of late
By ev'ry rascall swagg'ring mate
To give the Stabbe: Ile stabbe (sayes hee)
Him that dares take the wall of me.
If you to pledge a health denie,
Out comes his poniard — there you lie.
If his Tobacco you dispraise,
He sweares a stabbe shal end your daies.
If you demaund the debt he owes
Into your guts his dagger goes.
Death, seeing this, doth take his dart,
And he performes the stabbing part.
He spareth none, be who it will:
His lisence is the World to kill."

This is followed by "Deaths great and generall Challenge," and "Deaths Prologue to his Tragicall Stabbe," which introduce the main portion of the tract, consisting of Death's declaration of the various sorts and ranks of men whom he designs to slay, namely, "Tyrant Kings," "Wicked Magistrates," "Curious

Divines," "Covetous Lawyers," &c. Each of these, (thirty-four in number) is in two six-line stanzas. The subsequent may be taken as a fair specimen, and it is amusingly descriptive of female habiliments at that period. It is addressed to

"*Proud Gentlewomen.*

"You gentle-puppets of the proudest size,
That are like horses troubled with the fashions,
Not caring how you do your selves disguise
In sinful, shameles, Hel's abhominations;
You whom the Devill (Pride's father) doth perswade
To paint your face, and mende the worke God made:

"You with the hood, the falling-band, the ruffe,
The Moncky-wast, the breeching like a beare,
The periwig, the maske, the fanne, the muffe,
The bodkin and the buzzard in your heare:
You velvet-cambrick-silken-feather'd toy,
That which you pride do all the world annoy,
Ile stabbe ye."

After these thirty-four addresses by Death comes a poem of six pages, headed by this couplet: —

"Have at you all to stabbe and kill:
There flies my dart, light where it will."

It is a general warning from Death to mankind, and the tract terminates with "Deathes Epitaph upon every mans grave," in eight lines, with a repetition of the initials of the author.

ROWLANDS, SAMUEL. — Democritus, or Doctor Merry-man his Medicines, against Melancholy humors. Written by S. R. — Printed for John Deane, and are to be sold at his shop at Temple-barre, under the gate. 1607. 4to. 23 *leaves.*

This is the first edition (and essentially different from those which followed it) of an extremely popular work of drollery, and no other copy of so early a year is known. The subsequent editions of 1609, 1618, 1623, 1631, and 1637, together with one reprint, if not more, without date, are all called on the title-page

"Doctor Merry-man, or Nothing but Mirth." They also omit five pages of preliminary humorous and satirical verses; and the tale which in the first edition is last in the volume, is placed second in the other impressions.

After the title the author addresses "Honest Gentlemen" in verse, recommending the infallible prescriptions of three physicians, Dr. Diet, Dr. Quiet, and Dr. Merryman. Next, Rowlands inserts a short poem, entitled "Flatteries Fawne," followed by the usual heading of "Doctor Merryman," and a satirical production of two pages. None of these are in the copies of 1609, 1618, &c., and the last may be quoted as a fair sample of the author's vein: —

"Hypocrisie was kind, and us'd me well
So long as I had any land to sell.
Many a 'God save you, loving Sir,' I had
'For your good health I am exceeding glad.
What is the cause you are a stranger growne?
The meate doth me no good I eate alone
Without your company: pray, let me have it:
Of all the kindnesse in the world I crave it.
When will you ride? My gelding's yours to use.
The choysest chamber that I have come chuse,
And lodge with me. Commaund what ere is mine.
Shall we two part without a quart of wine?
That were a wonder: give it, sure, I will:
Your presence glads me, I do wish it still.'
This usage I had daylie at his hand,
Till he had got an intrest in my land;
And then I try'd his welcomes in my want
To be, 'Sir, I assure you coyne is scant.
I would do somewhat for acquaintance sake,
If you but some security could make;
But, sure, to wast my wealth I know not how
Were folly. What you have bin is not now.
I wish you were the man I knew you late:
Faith, I am sory y'are in this estate.
You should have thought upon this thing before
Patience is all; and I can say no more.
My business now doth hasten me away;
I would fain drink with you but cannot stay.
Urgent occasions force me take my leave.
I wish you well, and so I pray conceive.'"

The body of the tract consists of a medley of droll tales and satirical observations. Few of the stories are original, and some of them have gone through most of the languages of Europe; as that where one man gave advice to another how to avoid falling when climbing, by not making more haste down than up. This forms the point of an epigram in French, Spanish, and Italian.

Rowlands, Samuel. — Humors Looking Glasse. — London Imprinted by Ed. Allde for William Ferebrand and are to be sold at his Shop in the popes-head Pallace, right over against the Taverne-dore. 1608. 4to. 16 *leaves*.

Only two, or at most three, copies of this comic production are extant, and little or nothing has been said of it in any of our bibliographical miscellanies. It is dedicated by Samuel Rowlands, in his own name at length, "to his verie loving Friend Master George Lee," and consists of what the author denominates Epigrams. The following adverts in some detail to the then lions of London, and is headed, —

"A straunge sighted Traveller.

"An honest country foole, being gentle bred,
Was by an odde conceited humor led
To travell, and some English fashions see,
With such strange sights as heere at London be.
Stuffing his purse with a good golden some,
This wandring knight did to the Cittie come,
And there a servingman he entertaines;
An honester in Newgate not remaines.
He shew'd his Maister sights, to him most strange,
Great tall Pauls steeple, and the royall Exchange;
The Bosse at Billings-gate, and London stone,
And at White-hall the monstrous great Whalesbone:
Brought him to the banck-side, where Beares do dwell,
And unto Shoreditch where the whores keepe hell:
Shew'd him the Lyons, Gyants in Guild-hall,
King Lud at Ludgate, the Babounes and all.
At length his man on all he had did pray,

Shew'd him a theevish trick and ran away.
The Traveller turnd home, exceeding civill,
And swore in London he had seene the Devill."

These writers, in multiplying their publications for the sake of the small sums produced, often repeated themselves. Thus, in Rowland's "Good and Bad News," 4to, 1620, (not 1622, as the date has usually but erroneously been given, and as if that were the first edition,) has a very similar enumeration of the objects of interest in the metropolis, when visited by Hodge, a countryman: —

"And tell him other sights where he hath bin,
As of the Tower and the lyons there,
Of Paris Garden and the Bull and Beare.
Of Westminster what monuments there be,
And what two mighty Gyants Hodge did see
With peacefull countenances in Guild-hall;
The Old Exchange, the New Exchange, and all:
The water-workes, huge Pauls, old Charing-crosse,
Strong London Bridge, at Billingsgate the Bosse-
Nay, Hodge hath seene ships, boats and barges, which
Swim about London in a great large ditch;
And he hath vowd he will not jogge away
Till he hath seene some pretty puppet play."

Here we have also a piece of local history in the mention of the Old and New Exchanges; for in the interval between 1608, when "Humors Looking Glasse" was printed, and 1620, when "Good and Bad Newes" was published, the New Exchange in the Strand had been built. The first stone was laid in 1608, and it was completed in 1609, when the King and Queen were present at the opening. From "Humors Looking Glasse" we select another specimen, where, in an "Epigram," a gay lady of the town is described: —

"What feather'd fowle is this that doth approach,
As if it were an Estridge in a Coach?
Three yards of feather round about her hat,
And in her hand a bable like to that!
As full of Birdes attire as Owle or Goose,
And like unto her gowne her selfe seemes loose.
Cri ye mercie, Ladie Lewdnes! are you there?
Light feather'd stuffe befits you best to weare."

Some of the short productions are, of course, not so good as others, but there is scarcely one that does not supply some curious information regarding places, opinions, fashions, and manners.

ROWLANDS, SAMUEL. — A whole crew of kind Gossips, all met to be merry. — London, Printed for John Deane and are to be sold at his shop under Temple Barre. 1609. 4to. 18 *leaves.*

Bibliographers take notice of no edition of this remarkable tract anterior to 1663, when the author was dead. We have before us, besides the impression the title-page of which is inserted above, a copy dated 1613, the title-page of which runs as follows: —

"A Crew of kind Gossips, all met to be merrie: Complayning of their Husbands, with their Husbands answeres in their owne defence. Written, and newly inlarged by S. R. — London, Printed by W. W. for John Deane, and are to be sold at his shoppe at Temple-barre. 1613."

Thus we see that in 1613 the earlier edition of 1609 had been "newly enlarged by Samuel Rowlands." Ritson has omitted the work altogether, and it is not mentioned in *Cens. Lit.* or *Restituta*, and merely incidentally in the "British Bibliographer." The title-page of the reimpression of 1663, the only one noticed in either edition of Lowndes' Bibl. Man. 1863, (p. 2137,) is worded still more at large: —

"A Crew of kind London Gossips all met to be Merry. Complaining of their Husbands. With their Husbands Answer in their own Defence. To which is added Ingenious Poems, or Wit and Drollery. Written and newly enlarged by S. R. — Imprinted at London, and are to be sold at the Grey-hound in St. Pauls Church-Yard, and in Westminster Hall. 1663."

For the sake of distinctness we will briefly describe the three impressions we have used, noticing the differences between them. At the back of the title-page of the copy of 1609 is an address "To the Maids of London," signed S. R., followed by

"*Their Husbands Resolution.*

"With patience we will heare your owne disgraces,
Then prove them lying huswives to their faces:
Proceed, good tatling Gossips; do not spare;
And, Maids, beare witnesse what kind wives they are."

On the next page begins an address to men, beginning, —

"My Maisters, that are married, looke about;"

and which ought to end, —

"And turne her to her tale, which thus goes on:"

however, it does not so conclude, because, by a gross blunder, the speech of "the first Gossip" is made part of the address to men. This error only exists in the first impression of 1609, for in that of 1613 the speech of the first Gossip (so headed) begins at the lines, —

"Kind Gentlewomen, though I sport and jest,
I have small cause to do it, I protest."

The accusations of the second, third, fourth, fifth, and sixth Gossip come in regular succession, and after them we have what is headed, —

"*Sixe Husbands.*

"Pray, Maisters, give us leave a while,
Now you have heard our wives:
Wee'le overthrow them, horse and foote,
Or else wee'le loose our lives."

"Six honest Husbands give their wives the lye," as we are politely told, in the subsequent order: —

"The first accused by his wife to bee miserable.
The second charged by his wife to crosse her in her humour.
The third charged by his wife to bee hard and cruell.
The fourth complained on by his wife to be a common Gamester.
The fift complained on by his wife to be a common Drunkard.
The sixt complained on by his wife to be unconstant to her and haunt Whores."

With these speeches by the Husbands in reply, (how they overhear the accusations, and to whom they address their answers, does not distinctly appear,) the tract in the 4to of 1609 terminates.

The copy of 1613 is also in 4to, and, as we have stated, professes, and not untruly, to have been "newly enlarged," Rowlands having added to it to give it novelty. We are told, —

"Sixe Gossips that of late togeather met,
Besprinckled finely well with Claret wet,
Apt to discourse of all that ere they knew,
As tis the humor of the gossip-crew,

Did finde themselves greatly aggrieved all,
And each her Husband into question call."

The wives proceed, as in the earlier copy, the first to charge her husband with being a niggard; the second, that her husband would not let her have her own way; the third, that her husband was a drunkard; the fourth, that her husband was a gambler; the fifth, that her husband always stunk of tobacco; and the sixth, that her husband was unfaithful. Part of the speech of the last is this: —

"And let me aske, what's such a one, or shee
With fanne and maske? His Cozens all they bee!
What's she that hath the jewell in her haire,
And on her backe the cobweb-lawne most rare,
Having a vintner's bush upon her head,
All trimmd with shoe strings, tawney, greene and red,
Whose fanne weighs more, tride only by the feather,
Then all her honest trickes being joyn'd together?
Forsooth, his Cozen!"

Afterwards we have this highly curious enumeration of the improper songs (all popular at the time, and some of them known in our own day) which her faithless husband was accustomed to sing to, or hear from, his pretended "cousins": —

"He hath a song cal'd *Mistris will you doe?*
And *My man Thomas did me promise*, too:
He hath *the Pinnace rig'd with silken saile*,
And *pretty Birdes*, with *Garden Nightingale:*
Ile tie my Mare in thy ground, a new way,
Worse then the Players sing it in the Play:
Besse for abuses; and a number more
That you and I have never heard before;
And these among those wenches he doth learne."

Here, among other points, we see that the song "I'll tie my Mare in thy ground" was a theatrical tune, probably by some comic performer in a "jig," and that the husband gave it "a new way," which was worse than as it was originally sung.[1] "The Pinnace rigg'd with silken sail" is also mentioned in Massinger's "Believe as you List," printed from the original MS. by the Percy

[1] Very possibly it had some relation to the still older tune, "Tye thy Mare, Tom boy," upon which W. Kethe wrote a parody. See Vol. II. p. 196.

Society, p. 65; and as the song is a curiosity, and a copy of it now lying before us, we are tempted to transcribe it, making its extreme rarity counterpoise some of the double meanings that prevail throughout: —

"The Pinnace.

"A pinnace rigg'd with silken saile
What is more lovely then to see?
But still to see is small availe;
I must it board, as thinketh mee.
To see is well, but more to tell
Lackes more then sight, you will agree.

"I must a board to note each parte,
And then go downe into her holde:
Her outside can not me divert,
Albe it be of silke and golde.
To see without keepeth in doubt:
She must be felt, and Ile be bolde.

"Her timbers I must eke survay,
To know if they be strong and sound:
That I must doe without delay,
And all her frame examine round.
Her ribbes of oke, they may be broke,
And in her other partes unsound.

"A pinnace may be rig'd with silke,
And all may be but outward showe:
Her bottome must be white as milke
And all her tackling gere below.
She may be stale with silken saile:
That at the first I faine wolde knowe.

"In such a case you can not make
To[o] sure of what you enter thus:
Some pinnaces such loading take,
As oft times is most dangerous.
To board a prize to please your eies;
O then, far better not untrusse."

The six wives having finished their charges against their six husbands, the replies commence; and, as a specimen, we will quote what one of them says to his wife's complaint of incontinence. It is a curious illustration of the manners of the time. We are here quoting from the impression of 1613: —

"I never was in a bawdy house but twice,
And there, indeed, a friend did me entice
To see some fashions: onely there we dranke,
And saw a gallant Queane, her name was Franke,
In a silke gowne, loose bodyed, so was she:
Not that I tride her, but as they told me.
She gave us good Tobacco, sweet and strong,
And of meere kindnesse sung a bawdy song.
This, I protest, was even all we did."

We are not told whether, and how far, the wives were satisfied, as they are not supposed to hear the answers of the husbands. The production is wound up by "The Censure of the Batchelor and the Mayde upon the former Complaints," who, in spite of all the warnings they are represented as having overheard, speedily determine to marry. They make their exit, as in a play, with the subsequent lines spoken by the Bachelor: —

"Thanks, gentle Sister, thou hast taught me wit;
Ile nere have widdow: heer's my hand on it.
Lets get good will of Father and of Mother,
And then wee'le marry, and go try each other."

We may dismiss the impression of 1663 very summarily, because, although there is a fresh attempt at novelty, the matter as regards Rowlands, with a few verbal changes, is the same as in the edition of 1613. Some prose stories of Fools are subjoined, as well as a few miscellaneous poems, (called "ingenious" on the title-page,) the object clearly being to swell the small volume (it is in 8vo) by the insertion of scattered pieces by other poets of note. Here we have T. Randolph's "Petition of the Townsmen of Cambridge," and his "Ben, leave the loathed Stage," in which Jonson is made to speak thus disparagingly of Shakspeare's "Pericles": —

"No doubt, a mouldy tale,
Like *Pericles*, and stale,"

which we do not recollect to have seen quoted. We may here mention that George Wilkins, who in 1608 published the story of "Pericles," made up from tLe play, is not to be confounded with George Wilkins, the author of "The Miseries of inforced Marriage," who was buried in 1603. It seems probable that they were father and son.[1]

[1] See this point further illustrated, Vol. I. p. 247. See likewise Vol. IV., article Wilkins, George.

ROWLANDS, SAMUEL. — Diogenes Lanthorne.

In Athens I seeke for honest men,
But I shall find them God knowes when.
Ile search the City, where if I can see
One honest man, he shall goe with mee.

— London, Printed for Robert Bird &c. 1631. B. L. 4to. 20 *leaves*.

At the back of the title (which has a woodcut of Diogenes with a lantern standing near his tub) is a "Prologue" in verse, signed Samuel Rowlands, which states the nature of the work. The author says that Diogenes was —

"Full of reproofes where he abuses found,
And bold to speak his mind who ever f[r]ound.
He spake as free to Alexander's face,
As if the meanest Plow-man were in place.
Twas no mans person that he did respect,
Nor any calling: Vice he durst detect.
Imagine you doe see him walke the streets,
And every one's a knave with whom he meets.
Note their description, which good censure craves;
Then judge if he have cause to count them knaves."

Athens here, as in Lodge's tract, "Catharos, Diogenes in his Singularity," (see Vol. II. p. 251,) is of course London; and the cynic is represented walking about and remarking upon all he sees. This occupies the first six leaves, and all the rest of the tract is in verse, beginning with some reflections on "Diogenes lost labour," and followed by a number of fables, with "Morals" appended, supposed to be told by Diogenes. The subsequent venerable apologue will serve to show the style in which they are versified: —

"A great assembly met of Mice,
Who with themselves did take advice,
What plot by policie to shape
How they the bloudy Cats might scape.
At length a grave and ancient Mouse
(Belike the wisest in the house)
Gave counsell (which they all lik'd well)
That every Cat should beare a bell:
For so (quoth he) we shall them heare,

And flie the danger which we feare:
If we but heare a bell to ting,
At eating cheese or any thing,
When we are busie with the nip,
Into a hole we straight may skip.
This above all they liked best;
But, quoth one Mouse unto the rest,
Which of us all dare be so stout
To hang the bell Cats necks about?
If here be any, let him speake.
Then all replide, We are too weake:
The stoutest Mouse and tallest Rat
Doe tremble at a grim-fac'd Cat."

In the end Diogenes gives a lecture to Alexander, and puts a number of proverbs into verse for his use and improvement; such as, —

"I have observed divers times,
Of all sorts, old and young,
That he which hath the lesser heart,
Hath still the bigger tongue.

"Watch over words, for from thy mouth
There hath much evil sprung:
It 's better stumble with thy feet,
Than stumble with thy tongue."

This production was once popular. It first appeared in 1607, and was reprinted in 1608, 1617, 1628, 1631, and 1634. It is one of the best of the many pieces Samuel Rowlands left behind him.

Rowlands, Samuel. — The Night-Raven. By S. R.

All those whose deeds doe shun the Light
Are my companions in the Night.

— London, Printed by G. Eld for John Deane and Thomas Baily. 1620. 4to. 18 *leaves.*

The author calls this tract "The Night Raven," because he professes to disclose scenes, and to describe characters, chiefly observed in London after dark, —

"Those evil actions that avoyde the Sunne
And by the light of day are never done," —

but he does not keep strictly to his purpose.[1] It was popular, and, having been first published, as far as we know, in 1618, it was reprinted in 1620 and 1634, each time with a woodcut of a raven on the title-page. The present is, therefore, the second edition. Some of the humorous pieces of which it is composed must have been written long before they were published, as where the author makes a young "Night Swaggerer" say: —

> "Then third degree of Gentleman I clayme
> Is my profession of a Souldiers name.
> Looke but your Chronicle for eighty eight,
> And turn to Tilbury you have me straight."

Referring of course to the camp at Tilbury in 1588, which was thirty years before the tract was first printed. On the other hand, some poems are of considerably later date, as Mrs. Turners' yellow starch is spoken of in one of them. Others are mere jests, and one or two of them, such as "the Tragedy of Smug the Smith," from the Italian. On sign. D 4 b, Chaucer furnishes a short production. The following couplet may apply to Shakspeare's "Hamlet," but more probably to the older tragedy upon the same story: —

> "I will not cry, *Hamlet Revenge* my greeves,
> But I will call, Hangman revenge on theeves."

The following is one of the briefest pieces, and one of the best: —

> "*Hee hath little to care for that hath little to lose.*
>
> "Villains by night into a kytchin brake,
> Supposing brasse and pewter thence to take.
> The good-wife heard them and her husband calls,
> Telling him theeves were breaking through the walls,
> And therefore to prevent them will'd him rise.
> Quoth he (kind wife) I am not so unwise
> To put my selfe in danger causelesse so.
> The night is darke as any pitch, you know,
> And if they there can find out goods by night,
> When thou and I see nothing by day light,
> Ile say they conjure, or do use some charme
> For there is nought to lose can doe us harme.
> Wife, let us both laugh at them in our sleeves,
> That with our empty kitchin we gull theeves."

[1] The edition we have used is the second, as far as is known. The tract seems to have been first published in 1618.

This is an old joke in many languages. The last piece is headed "Conclusion." The tract seems to have been hastily got up and published, to supply some temporary necessity on the part of the writer.

ROWLANDS, SAMUEL. — Good and Bad Newes. By S. R. — London, Printed for Henry Bell &c. 1622. 4to. 23 *leaves.*

This is little more than a jest-book in verse, and it is one of the rarest of Rowlands's later pieces, who acknowledges it by his initials on the title-page, and at the end of an address of sixteen lines "to the Reader." On the title-page is a woodcut of a Londoner and a countryman (from Robert Greene's tract) in conversation. The subsequent "Epigram upon a jest of Will Sommers," who was the favorite jester of Henry VIII., is the first in the volume:—

"Will Sommers once unto King Harry came,
And in a serious shew himselfe did frame
To goe to London, taking of his leave.
Stay, William: (quoth the King) I doe perceive
You are in haste; but tell me your occasion:
Let me prevail thus by a friend's perswasion. —
Quoth he, if thou wilt know, Ile tell thee: Marry,
I goe to London for Court-newes, old Harry.
Goest thither from the Court to heare Court-newes?
This is a tricke, Sommers, that makes me muse.
Oh, yes (quoth William) Citizens can show
What's done in Court ere thou or I doe know.
If an Embassador be comming over,
Before he doe arrive and land at Dover,
They know his Masters message and intent,
Ere thou canst tell the cause why he is sent.
If of a Parliament they doe but heare,
They know what lawes shall be enacted there.
And, therefore, for a while adue Whitehall.
Harry, Ile bring thee newes home, lyes and all."

The words "Good Newes" and "Bad Newes" are placed at the heads of different pages, without much application to the

story related; and this is carried through seventeen leaves, when we arrive at nine pages of Epigrams, as they are called, rather for variety of appellation than for any marked difference in the style or subjects. The enumeration of the sights of London in 1622, which Hodge comes to town to visit, is amusing; but we have already quoted it on p. 350, in illustration of a somewhat similar production in Rowlands's "Humours Looking Glasse," which was published fourteen years before the production in our hands. We are not to wonder that so voluminous an author should repeat himself.

No earlier nor later impression of this tract is known, nor did we ever meet with any other copy than that at Bridgewater House. We have our doubts whether Rowlands was the author of "The Betraying of Christ," 1598, 4to, but many of his pamphlets have a considerable tinge of piety.

Rowlands, Samuel. — A Payre of Spy-Knaves. 4to.

This is the sequel to Rowlands's "Knave of Clubs," "Knave of Hearts," and "Knaves of Spades and Diamonds." Unfortunately it is only a fragment, beginning with an address "To the World's Blinde Judgement" on sign. A 3, and ending with an "Epigram" on sign. D 3, — in the whole 12 leaves. No other copy, perfect or imperfect, has ever been heard of, the initials of the writer, Samuel Rowlands, (who in the same way claimed the authorship of the rest of the *knavish* pieces,) being at the end of the subsequent lines to the Reader.

"This Crystall sight is not for all mens Eyes,
But onely serves for the judicious wise:
Fooles, they may gaze as long as ere they will,
And be as blind as any Beetle still.
A Purblinde Momus fleeringly will looke
To spie no knave but 's selfe in all the Booke.
A Sicophant, that slaves himselfe to all,
Will his owne Knave-Companions honest call,
And wilfull winke, because he will not see,
With divers sorts of Buzzards else that be:
But these we leave to their defective sight,
With Bats and Owles that blinded are by light.
S. R."

The epistle that precedes "To the Worlds blinde Judgement, that wants a paire of Spectacles, with a true sight," is also in easy couplets, and on the whole the "Payre of Spy-knaves" (such is the running title, in default of a title-page) may be held superior to any of the other three productions by the same author under corresponding names. We apprehend that it was the last of the series, but the prolific author, far from having run himself dry, is here even pleasanter, more lively, more satirical, and even more informing, as to manners and opinions in his day, than in his earlier performances.

The oldest exemplar known of his "Knave of Clubbs," is in 1609; but it is certain that it had appeared in or before 1600, under the title of "Tis merry when Knaves meet," (see p. 341,) because in that year a public order was issued for burning that book, the name of which forms the second title to the "Knave of Clubbs." Being forbidden as "Tis merry when Knaves meet," Rowlands altered the title, and printed the tract as "The Knave of Clubbs." This, as far as existing evidence goes, was in 1609, and the series was completed (if it can be called complete without the "Payre of Spy-Knaves," to which we would assign the date of 1613) by 1612, in which year both the "Knave of Hearts" and "Knaves of Spades and Diamonds" made their appearance. However, each of them was popular and often reprinted, and it is impossible, at this distance of time, to speak with certainty as to the numbers or dates of editions.

The unique fragment before us commences with "A Drunkards Duello," which is one of the longest, but by no means one of the best pieces in the volume. The following, headed "A Fantastical Knave," affords a good specimen of the way in which prevailing fashions are illustrated by Rowlands: —

"Sirra, come hither: I must send you straight
To divers places about things of waight.
First to my Barber at his Bason signe;
Bid him be here to morrow about nine.
Next, to my Taylor, and will him be heere
About eleven, and his Bill Ile cleere.
My Shoomaker by twelve: haste bid him make
About the Russet Bootes that I bespake.
Stay! harke; I had forgot: at any hand

First to my Laundresse for a yellow band:
And point the Feather-maker not to faile
To plume my head with his best Estridge tayle.
Speake to the Sadler: no; let him alone;
Hee'le looke for money: I can spare him none.
Step to the Cutler for my fighting blade,
And know if that my riding sword be made:
Bid him trim up my walking Rapier neat:
My dancing Rapiers pummell is too great. —
Stay, stay! forbeare; some other time weele borrow:
I must take Physicke and lie in to morrow.
The Doctor, I remember, will come hether,
And hee 'le both purge me and my purse together."

Some of the poems are a little coarse but highly humorous, particularly one entitled "As wise as John of Goteham's Calfe; or This fellow brought his Hogges to a faire Market." Not a few of the titles are droll and descriptive, as "Courteous complements betweene a Traveller and a Hangman," "A Roaring Boyes Description," "A Marriage Merchant," &c. Several of them are in flowing, pleasant rhyme, as for instance: —

"The boording of the Alehouse Ship, fought so
Till Smug, the Smith, could neither stand nor goe."

"Instructions given to a Countrey Clowne
To take Tobacco when he comes to Towne."

"Such Oast such ghest, the Proverbe sayes:
Ill Servants chuse bad Masters wayes."

Our copy of this curiosity seems to have been rescued (possibly from the flames) in sheets, which are uncut and only three in number.

Rowlands, Samuel. — The Famous History of Guy Earle of Warwick. By Samuel Rowlands. — London, Printed by J. Bell, and are to be sold at the East-end of Christ Church. 1654. 4to. B. L. 64 *leaves*.

This romance, which is in six-line stanzas, originally appeared in 1607, — at least no earlier dated edition of it is known, although

an impression by Edward Allde, without date, may possibly have preceded it. It was frequently reprinted down to as late a date as 1682, and it was so popular, and so many copies of it were destroyed by frequent reading, that all are of rare occurrence. Of the edition before us in 1654 we have seen no other copy.

The greater part of the title-page is covered by a woodcut representing Sir Guy on horseback fully armed, with a boar's head on his spear, and a lion pacing like a dog by his side. It is dedicated to the Earl of Montgomery, so created in 1605, who became Earl of Pembroke and Montgomery in 1630. The printing is in all respects most corrupt and careless; and in the first sheet a gross error is committed by making Rowlands's address "To the noble English Nation" commence on the second page, which is continued on the fourth page, the first and third being filled by the prose dedication. In his address, Rowlands has these lines, very applicable to the literature of the time when this romance first appeared: —

> "Most strang in this same Poet plenty age,
> Where *Epigrams* and *Satyres* biting rage,
> Where paper is imployed every day
> To carry verse about the town for pay,
> That stories should intomb'd with worthies lie,
> And fame, through age extinct, obscurelie die."

Epigrams and satires were the fashionable mode of writing from about 1595 to 1615, and Rowlands himself, as we have already shown, had given specimens of his talents in both. Time and negligent printers in about fifty years introduced many corruptions into this poem, but it must originally have been very hastily scribbled by the author, who introduces the strangest incongruities, not at all warranted by the ancient versions. Thus in Canto vi (for he divides his work into twelve Cantos) he makes Guy kill Colbron, or Colbrand, —

> "Forthwith he made him shorter by the head;"

and yet in the last Canto he represents him as fighting with, and conquering the same giant. The reverse of sign. F 4 seems utterly without connection, as far as regards the story, with the rest of the production; and the probability is, that the printer here made some egregious blunder. As a poem, many of the

stanzas have considerable power. A dragon is thus described contending with the hero: —

"His blazing eyes did burn like living fire,
And forth his smoaking gorge came sulphur smoke:
Aloft his speckled brest he lifted higher
Then Guy could reach at length of weapon's stroke.
Thus in most irefull mood himself he bore,
And gave a cry as seas are wont to roare."

Although in general careless, some of Rowlands's stanzas run very smoothly and harmoniously. He thus describes Guy petitioning King Athelstan to be permitted to retire from the world, in order to complete his repentance: —

"And so intreats that he may passe unknown,
To live where poverty regards not wealth,
And be beholden to the help of none,
Seeing the world but now and then by stealth.
For true content doth such a treasure bring,
It makes the beggar richer then the king.

"With true content (saith he) I will abide
In homely cottage, free from all resort:
But I have found content cannot be spide
To make abode within a Monarchs court.
No — theres ambition, pride and envie seen,
And fawning flattery stepping still between."

The earliest printed copy of a romance on this story was, we believe, by W. Copland, without date, (we have heard of a fragment by Wynkyn de Worde, but never saw it,[1]) and it was again

[1] Our authority is the late Thomas Rodd, who knew more about books than any other man in the trade that we ever met with. With reference to the romance of "Guy of Warwick," we may here add, that among the Roxburghe Ballads, in the British Museum, is one printed upon what appears to have been part of a book, bearing this title: —

"The heroick History of Guy Earle of Warwick. Written by Humphrey Crouch. — London, Printed for Jane Bell at the east end of Christ-church. 1655."

This is the more singular, because the date is the very year after S. Rowlands's version of the story had been "Printed by J. Bell and are to be sold at the East-end of Christ Church." Could there have been two versions in two following years, one by Rowlands, and the other by Crouch, who was a known ballad-writer and versifier of the day? (See Vol. I. p. 207.) Humphrey Crouch is not introduced by Lowndes, who gives the date of 1607 as that of the first publication of Rowlands's "Guy of War-

printed by John Cawood, also without date. This version by Rowlands, in its main features, follows the old copies, but concludes with the death of Sir Guy in the arms of Phelice.

Besides the woodcut on the title-page, six others, ill designed and coarsely executed, relating to the principal events, are dispersed through the volume.

ROWLEY, WILLIAM.—A Search for Money. Or the lamentable Complaint for the losse of the wandering Knight, Mounsieur l'Argent. Or Come along with me, I know thou lovest Money. Dedicated to all those that lack Money. *Frange nucis tegmen, si cupis esse nucem.* By William Rowley. — Imprinted at London for Joseph Hunt, and are to be solde at Newgate Market, neere Christ Church gate. 1609. B. L.

Although this tract has been reprinted of late years,[1] we notice it because we believe the original to be absolutely unique, and because it is the only extant production by the author not intended for theatrical representation. It was at one time thought that two exemplars of it had come down to us, one formerly belonging to Reed, and the other to Heber; but the fact is that Heber's copy was the same as that which had been the property of Reed. Heber parted with it for a rarity he more valued, and it is now before us. The dedication is to Thomas Hobbs, who had been a fellow-actor with Rowley, probably in Henslowe's company, if not in other associations; but the address of it "to all those that lack money" is, of course, of a most general character. Besides having been reprinted in 1840, there is a review of the "Search for Money" in *Brit. Bibl.* IV. 329, so that it cannot be necessary for us to examine it in any detail. In one passage the author refers to William Kemp, the famous actor's "travel to Rome with the return in certain days," which nobody

wick." We never saw a copy so early, but we have no doubt of its existence.

[1] By the Percy Society in 1840. See a droll story regarding W. Rowley, in Vol. IV., article SHAKSPEARE, WILLIAM.

has understood. It was a wager by Kemp for the performance of this journey, as he had before wagered to dance a morris from London to Norwich; or, with more similarity, as he had previously undertaken to visit France with his bells, pipe and tabor. In the same way he betted money that he would proceed to Italy and be back by a particular date. The fact is, that Kemp was met with in Rome by Sir Anthony Sherley in 1601; and in the play of "the Travels of the Three English Brothers," by Thomas Day, George Wilkins, and William Rowley (the author whose work we are considering), which was written about 1602 and printed in 1607, a dialogue takes place in Rome between Sir Anthony Sherley and Kemp. A servant enters and announces that an Englishman wishes to see Sir Anthony: —

"*Sir Ant.* An Englishman! what's his name?
Serv. He calls himself Kemp.
Sir Ant. Kemp! bid him come in.

Enter Kemp.

Sir Ant. Welcome, honest Will! And how do all thy fellows in England?
Kemp. Why, like good fellows, when they have no money [they] live upon credit."

Of course, Kemp appeared in his own person before the audience, and the conversation turned upon theatrical affairs in London, from whence Kemp had just come on his "travel to Rome with the return in certain days." Of course he had not much time to spend with Sir Anthony Sherley; but we adduce the preceding quotation only to establish what the editor of the reprint of Rowley's "Search for Money" did not know, that Kemp had, as a matter of fact, "danced a morris across the Alps," as well as to Norwich and into France.

We have said that William Rowley's "Search for Money" is his only undramatic production; but that is hardly correct, inasmuch as he printed a broadside, at the end of 1621, upon the death of one of his fellow-actors, Hugh Atwell; which, although of no great merit, is a great rarity, and deserves preservation. We therefore transcribe it. It is mentioned in no account of Rowley's productions.

"A Funerall Elegie on the death of Hugh Atwell, Servant to Prince Charles, this fellow-feeling Farewell: who died the 25th Sept. 1621.

"So, now hee's downe, the other side may shout.
But did he not play faire? Held he not out
With courage beyond his bone? Full sixe yeares
To wrastle and tugge with Death! the strong'st feares
To meete at such a match. They that have seene
How doubtfull Victorie hath stood betweene
Might wonder at it. Sometimes cunningly
Death gets advantage: by his cheeke and eye
We thought that ours had beene the weaker part,
And straight agen the little mans great heart
Would rouse fresh strength and shake him off a while:
Death would retire, but never reconcile.
They too't agen, agen! they pull, they tugge,
At last Death gets within, and with a hugge
The faint soule crushes. This thou mayst boast, Death,
Th'hast throwne him faire, but he was out of breath.
Refresh thee, then (sweet Hugh): on the ground rest:
The worst is past, and now thou hast the best!
Rise with fresh breath, and be assured before,
That Death shall never wrastle with thee more.
O! hadst thou, Death, (as warres and battles may
Present thee so) a field of noble clay
To entertaine into thy rhewmie cell,
And thou would'st have it be presented well,
Speake thy oration by this mans toung:
Mongst living Princes it hath sweetly sung,
(While they have sung his praise): but if thy Court
Be silence-tyde, and there dwells no report,
Lend it to life to store another flesh.
We misse it here: wee'l entertain't afresh."

This is not very well worded, nor very intelligible, and what follows is in worse taste:—

"Epitaph.

"Here lyes the man (and let no lyars tell)
His heart a Saints, his toung a silver bell.
Friend to his friend he stood: by Death he fell.
He chang'd his *Hugh*, yet he remains At-well."

William Rowley never attained any great eminence, whether as author or actor. The subject of his elegy played in Ben Jonson's *Epicœne*, and was principally celebrated for female charac-

ters. William Rowley's best play is "A Shoemaker's a Gentleman," founded upon the same subject as Dekker, Wilson, and Day's "Gentle Craft," printed in 1600, and absurdly assigned to Barten Holyday.[1] Samuel Rowley, another dramatist, was brother to William Rowley, and wrote "When you see me, you know me," 1605, &c., containing humorous incidents in the reign of Henry VIII.

Rush, Friar. — The Historie of Frier Rush: how he came to a house of Religion to seeke service, and being entertained by the Priour was first made under Cooke. Being full of pleasant mirth and delight for young people. — Imprinted at London by Edw. All-de, and are to be solde by Francis Grove dwelling on Snow hill. 1626. B. L. 4to. 20 *leaves*.

There was a previous edition of this singular and amusing work in 1620, but differing in no material respect from the present, excepting that the imprint was "at London by Edw. All-de dwelling neere Christ-Church." A third impression made its appearance in 1629, which was printed by Elizabeth All-de, the widow of Edward All-de. On the title-page of all three editions is the same woodcut of Friar Rush, cap in hand, seeking service of the Prior of a house of Religion. The "pleasant history" commences on the next leaf.

There seems little doubt that the story was originally German, and a very early copy in that language is among the books of the late Mr. Douce, at Oxford. There he is called not Friar Rush, but Bruder Rausch, and by that name he is mentioned by Bruno Seidelius in his *Paræmiæ Ethicæ*, Francf., 1589, as quoted by Mr. Thoms, (Early Prose Romances, I. p. 260): —

"Quis non legït quid Frater Rauschius egit?"

It bears internal evidence of having been composed about the

[1] Because he was not ten years old at the time of its publication in 1600. See *Biogr. Dram.* under "Shoemakers Holiday." "The Gentle Craft" is the second title of the comedy. See also Lowndes.

time of the Reformation, but it was very possibly then founded upon more ancient traditions. After narrating the gross vices of a certain convent of monks near a forest, the author tells us: — "Belphegor who was Prince of gluttony, Asmodeus Prince of lechery, and Belzebub Prince of envie, with many other Divels assembled together, which rejoyced in the misorder of these religious men. And as they were all assembled together, with one accord they chose a Divell to goe and dwell among these religious men for to maintaine them the longer in their ungratious living; which Divell was put in rayment like an earthly creature, and went to the religious house." After his transformation, Friar Rush's horns are always visible in the woodcuts, which nearly correspond in the impressions of 1620, 1626, and 1629, and he is usually furnished with feet having claws like a bird rather than cloven. Such, however, is not always the case.

From the execution and appearance of the woodcuts we may perhaps infer, either that some of them were copied from old foreign originals, or that they had been employed for some English edition of the story much anterior to any at present known. The last seems most probable, from the worm-holes in some of the woodcuts, but both suppositions are by no means impossible. Several seem to be by different artists. As the tract is of the greatest rarity, it may be worth while to give the heads of the various divisions of the story, which will show the mode in which it proceeds: —

"A pleasant History, how a Devill (named Rush) came to a Religious house to seeke a service.

"How a Divell named Rush came unto a Gentlewomans house, and how he brought her privily unto his Masters chamber.

"How Frier Rush threw the maister Cooke into a kettell of water seething upon the fire, wherein he died.

"How Frier Rush made Truncheons for the Friers to fight withall.

"How Frier Rush grymed the Waggon with Tarre, and what cheare he made in the Country.

"How the Priour made Frier Rush Sexton among the Friers, and charged him to give him knowledge how many Friers were absent from Mattins at midnight, and what they were.

"How Rush went forth a sporting, and was late forth, and how in his way comming home he found a Cowe, which Cowe he divided into two parts, the one halfe hee tooke on his necke and caried it with him, and

the other halfe he left still: and how soone he had made it ready for the Friers suppers.

"How a Farmer of the Priors sought his Cowe, and how he was desolated by the way homeward, and was faine to lye in a hollow Tree: and of the vision that he had.

"How the Farmer which lay in the Tree came unto the Priour on the morowe after, and tolde him the wordes that he had heard, and the wordes of Frier Rush, and that hee was a very Devill.

"The Lamentation that Rush made when he was departed out of the House of Religion.

"How Rush came to a Husband-man (labouring in the Field) and desired to be entertayned into his service.

"How Rush came home to make cleane the Stable, and how hee found the Priest under the Maunger covered with Straw.

"How Rush came home and found the Priest in the Cheese-basket, and how he trayled him about the Towne.

"How Rush became Servant to a Gentleman, and how the Devill was conjured out of the Gentleman's Daughter."

Another reason for supposing that this production had appeared in our language much earlier than any extant edition, is the fact that there was an old play called "Friar Rush, or the Proud Woman of Antwerp," which Henry Chettle was employed to "mend," (that is, to improve, modernize, or enlarge by additions,) in August, 1601. (See Hist. Engl. Dram. Poetry, III. 91.) It was usual for our old dramatists to adopt subjects for their pens from the popular tales of the day, and such probably was the case with "The History of Friar Rush," a considerable time before Chettle "mended" the play.

END OF VOL. III.

2498